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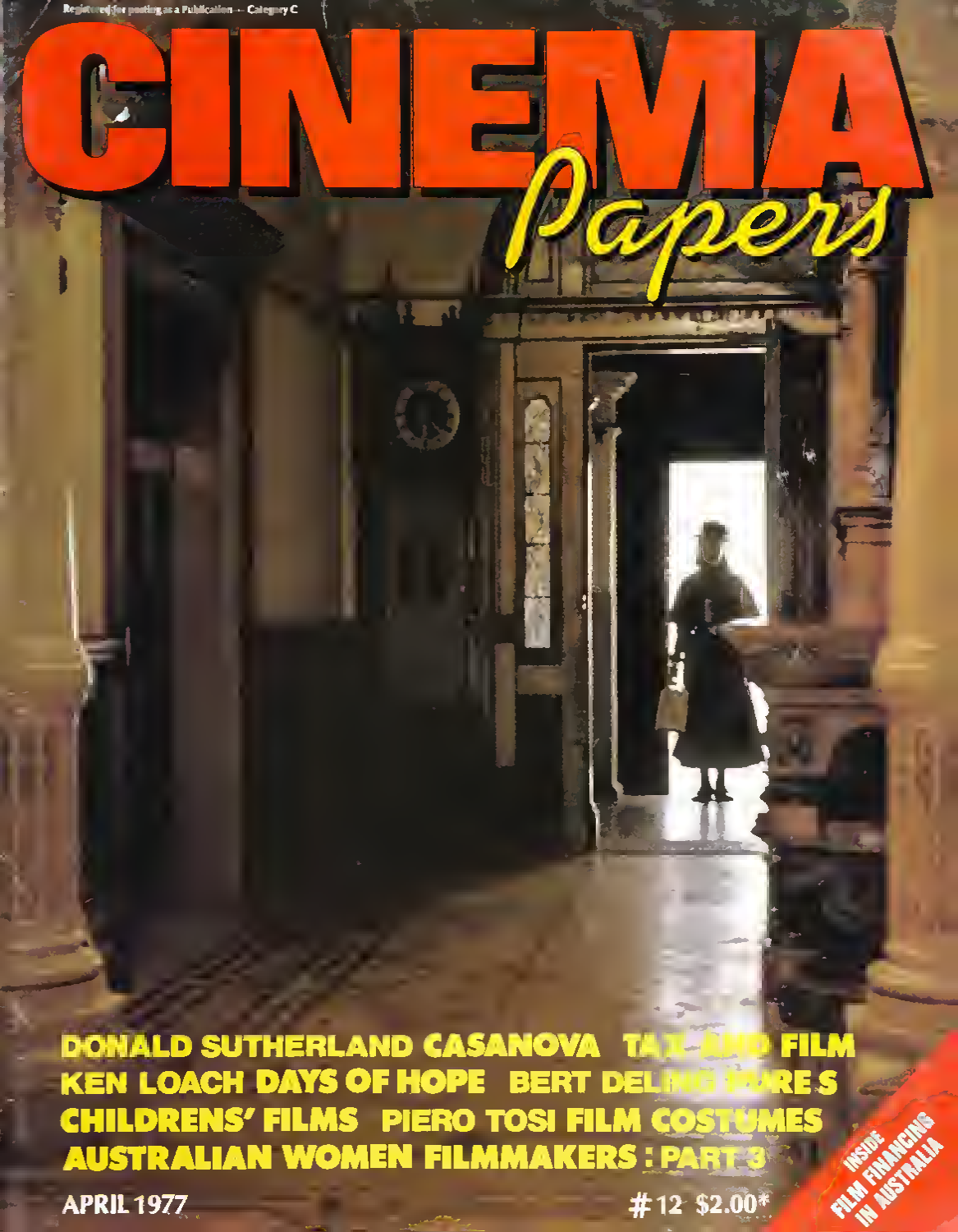

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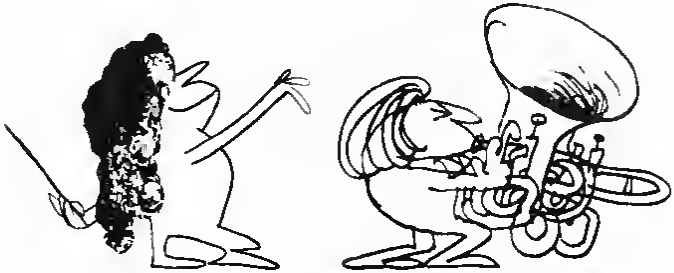

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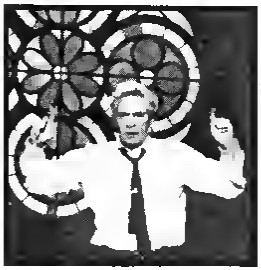

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Front cover: Susannah Fowle as Laura in Phillip Adams' production of **The Getting Of Wisdom.**

*Recommended price only

The Quarter

BIG SCREEN BAD SCENE

1976 was the worst year since 1958 for both Hoyts Theatres and Greater Union, the two major Australian exhibition and distribution groups. The introduction of color television coupled with a shortage of product and the general economic recession kept people away from the cinemas in droves.

The Greater Union Organisation was more fortunate than Hoyts, suffering only 17.1 per cent fall in profit (pre tax net) for 1976 — which had been a record year. The actual fall was from $6,050,883 to $5,016,512. GUO was extremely fortunate in having in release during this period three of the biggest films of 1976: **Picnic at Hanging Rock**, **One Flew Over the Cuckoo's Nest** and **Jaws**.

The first was, of course, the Australian success story of the year, and was partially funded by the GUO subsidiary, BEF Film Distributors. The second should have gone to United Artists and Hoyts in the normal course of events, but GUO's astute managing director David Williams managed to tie up the Fantasy Films production exclusively for Australia.

GUO predict that 1977 will still be a down year and it is interesting to note that their recent investments in local product — **Raw Deal**, **Summer of Secrets** and **Break of Day** — as well as their general release product appear to have been less successful than their earlier investments in Australian films.

Hoyts, under the leadership of John Mostyn, incurred a loss of $658,000 compared to a profit of $2,360,000 in the 17 months to November 1975. Revenue slipped from $24.5 million to $19 million for the year and attendances were down significantly. In 1976 Hoyts couldn't seem to take a trick, with a string of films going down the drain of the box office.

1977 may see a turning of the tide, however, with strong Christmas product holding over well — in particular **The Eagle has Landed**, **Cousin Cousine**, **Murder by Death**, especially at the new seven theatre entertainment complex in Sydney. Upcoming product, including **Rocky** and **Carrie**, is also expected to do well.

Hoyts' new managing director, Terry Jackman, is currently giving the organization a shake-up and has reportedly obtained $2 million from Fox (U.S.): $1 million to allow him to purchase product for Australia, thereby ensuring that cuckoos will no longer necessarily fly into GUO's nest, and $1 million for investment in local production.

As both Village Theatres and the Dendy Group are privately owned companies, it is difficult to get details of their 1976 results; however, it is reported that they too experienced large drops in revenue.

It has been fortunate for the production industry that in 1976 Australian films have performed well during a time of general industry recession, thereby boosting exhibitor and distributor confidence and assuring the release of local product at least for the near future. R.S.

CANNES 77

The 29th Cannes Film Festival will be held this year from May 12 to May 27, and the Australian Film Commission will again engage in a strong sales drive on behalf of Australian film producers.

At Cannes this year will be: **The Picture Show Man**, **Eliza Fraser**, **FJ Holden**, **Break of Day**, **Storm Boy**, **Summer of Secrets**, **Raw Deal**, **Fantasm 2**, **Barney**, **Deathcheaters**, **Pure S**, **Journey Among Women**, **Dot and the Kangaroo**, **Oz**, **The Singer and the Dancer** and **Don's Party**.

This year, the AFC will send the director of marketing, Alan Wardrope, and public relations officer Rex Francis, as well as overseas representatives Ray Atkinson (Britain) and Jim Henry (U.S.).

The AFC has also retained the Fred Hift Organization of London to provide public relations and consultative services for Australian producers before and during the festival.

Hift is a well-known Cannes identity, both as a producer's representative and press attache, and has been closely associated with many of the bigger British-based independent productions in the past few years (including the Klinger and Grade packages). He has never been so closely involved with the product from one territory, and it will be interesting to see the results.

The reduction in the *Export Market Development Grants* scheme rebates from 85 per cent in 1976 to 60 per cent of eligible expenditure in 1977 (coupled with the possibility that the $10,000 a year total rebate allowance will continue) has meant that this year the AFC has abrogated the responsibility of providing bridging finance to individual producers for Cannes promotional budgets. As a result, it is unlikely that many producers will be able to raise the finance to promote their films at this year's festival.

However, the real success or failure at Cannes this year will depend on how the product is received by buyers.

It seems unlikely that Australia will have any entry in the Director's Fortnight as it did in the past two years. And while the AFC was also hoping to see Australia with an official entry in the competition for the first time, it seemed that festival director Maurice Bessy was unimpressed with **Break of Day**, which the AFC were pushing.

This year, many Australian producers at Cannes will be looking for pre-sales finance on a number of projects they hope to get off the ground in 1977-78. It will be interesting to see if the recent acclaim received by several Australian films overseas will produce a breakthrough in this area. R.O.T.

IT FIGURES

More than two years ago *Cinema Papers* wrote to the managing directors of Hoyts, Greater Union and Village Theatres requesting that box office figures be made available for publication in *Cinema Papers* for the information of producers and other interested parties — as they are in most other countries.

The response varied from a total rejection of the idea to qualified acceptance subject to the approval of the producers and distributors involved.

While box-office figures are only one aspect of a film's performance, and need to be considered together with distribution costs and other factors, they are nonetheless a valuable guide for producers and investors.

In the time *Cinema Papers* has been trying to get this information, box office figures have been made available to some producers through the Australian Film Commission.

Cinema Papers has now received permission from the AFC to publish certain box office details (see page 337).

While the information is incomplete, *Cinema Papers* is optimistic that with the next issue all relevant box-office information will be available for publication.

The AFC must be congratulated on its decision to make the figures available, and there can be no doubt that such information will only be of benefit to all those involved in the film industry. P.B.

THE CORPORATIONS

Victoria

The Victorian Film Corporation is reported to have finalised arrangements for Jill Robb, former marketing manager for the South Australian Film Corporation, to be director of the VFC.

Projects backed by the Victorian government through the corporation include: $78,500 for **Summerfield** (produced by Pat Lovell, directed by Ken Hannam), $50,000 for **In Search of Anna** (produced by Natalie Miller, directed by Esben Storm), and $50,000 for **The Getting of Wisdom** (produced by Phillip Adams, directed by Bruce Beresford).

Before the establishment of the corporation, the Victorian government also invested directly in **Break of Day** (produced by Pat Lovell and directed by Ken Hannam) and **Raw Deal** (produced by Russell Hagg and Patrick Edgeworth, directed by Russell Hagg), as well as providing distribution finance for Fred Schepisi's **The Devil's Playground**.

New South Wales

The NSW Interim Film Commission is presently advertising for a chief executive who, according to the advertisement, is required to have a wide knowledge of the production industry, a capacity to analyze and initiate film projects and packages, an ability to predict domestic and foreign market trends and changes, an ability to correlate business and creative aspects of film production, and to successfully negotiate on behalf of the corporation in joint ventures with producers, distributors, agents and private and public sector investors.

If the corporation finds anyone with these skills, it won't be long before he will be spirited away to the boardrooms of Burbank and New York.

Meanwhile, the Interim Commission's report was presented to the Premier on January 28 and the proposed legislation is now with the parliamentary draftsman. The Bill to set up the NSW Film Corporation is expected to be presented to Parliament in late March.

The corporation has so far received 38 applications for financial assistance and it is believed that at least two investments will be approved before Easter.

Jenny Woods has been appointed acting project officer for the commission.

Queensland

Unfortunately, the Queensland Film Corporation is still a gleam in the eye of a National Party committee comprising Terry Jackman (ex Birch Carroll and Coyle and now Hoyts), Mike Williams (Merlin Williams Productions), Brian Benson (the official state cinematographer), Frank Moore (South Queensland Broadcasting Corp), and Ron Archer (Channel 0). However, the views of the National Party committee are not yet government policy, and it seems it will be some time before anything happens.

South Australia

The South Australian Film Corporation is currently involved with United Artists and the Australian Film Commission in the production of Peter Weir's **The Last Wave**, and are planning a number of new features for 1977-78. One, a prisoner of war drama, will be directed by Bruce Beresford, and another on Gallipoli will be directed by Peter Weir. The SAFC is also planning a series of co-productions with the ABC's tele-movie partners Trans Atlantic Enterprise.

Under the leadership of Peter Rose, the SAFC's marketing activities are bearing fruit, in particular **Storm Boy**, which the corporation is distributing itself, is doing record box office in Adelaide (out grossing **King Kong**) and is reported to have made considerable impact on overseas buyers. R.O.T.

NEW MARKETS

As Australian films continue to appear overseas, news of an Australian film revival is spreading far and wide. And since *Cinema Papers* last listed the sales of Australian films overseas (see issue 11, January 1977, p. 200) there have been many new developments.

David Waddington's **Barney**, a disaster at the local box-office, has opened well for its distributor Columbia Pictures in Japan and Hong Kong. **Picnic at Hanging Rock**, which is still running in London in a West End cinema, has been sold to Holland, Finland and Spain. In New Zealand, **Goodbye Norma Jean** is apparently doing excellent box-office and is about to go into release in Italy through FAR Film. Hemdale have acquired **Caddie** for Britain, and Columbia-Warner have taken up **The Devil's Playground**.

United Artists have invested in Peter Weir's **The Last Wave** — the first investment by UA in a recent Australian feature — and have received distribution rights in advance for Australia, New Zealand, Britain and South and East Africa. It is understood that the French and German rights have also been pre-sold.

Break of Day will be the first Australian film to screen in-flight. Trans Comm, the Los Angeles based competitor of In Flight, who distribute features to most airlines, have bought the new Pat Lovell production, and Qantas will be the first airline to release it.

Fantasm has been sold in the U.S. to Cinecenter Films of Boston, and **Oz** has been acquired in the U.S. by Interplanetary Films of Los Angeles (who last year bought **Let The Balloon Go**). **Fantasm** begins its American run in San Antonio, Texas, on May 13.

Meanwhile, prominent Paris-based international film sales agent Jeanne Seawell recently visited Australia to observe production of **The Last Wave** and **Summerfield**, which she will be selling in Europe. *Cinema Papers* will have an exclusive interview with Seawell in the July issue.

Details of sales of Australian films and information on their box-office performances are expected to be made available to *Cinema Papers* by the marketing branch of the Australian Film Commission for regular publication beginning next issue. A.I.G.

THE STING

Australian cinema admission prices are continuing to creep upward and in a recent rise some Melbourne and Sydney cinemas increased their ticket prices from $3.75 to $4.00.

Fortunately, most cinemas have not followed suit, but if the rise is widely accepted it will make Australian cinemas among the most expensive in the world.

In the U.S. — not counting triple X rated cinemas in Broadway and Los Angeles which have been charging $5 for many years — the average price for a seat in a first release house is $3, and in many $2.75. Some prime run Broadway houses are, however, more expensive. Don Rugoff's new **Cinema 3**, for example, charges $4 — but only for certain premiere run films.

According to the New York based Merton Research Corporation, which has charted the increase of average admission rates in U.S. cinemas from 1948 (when the average was 44 cents), the average admission for all U.S. theatres in 1976 (including sub-runs, country houses etc.) was $2.10.

One contributing factor to the low average in the U.S. is that many cinemas operate by presenting double bills of major features within three or four months of their Broadway release, with admission rates of $1 and $1.50. Unfortunately, the distribution-exhibition structure in Australia has effectively wiped out independent theatres of this sort.

But by and large the new multi cinema complexes set up by Hoyts, Village and Greater Union in the capital cities and major country towns are among the most well appointed in the world. For comfort and luxury, few Broadway or Los Angeles theatres can compare with some of the new Melbourne and Sydney cinemas.

Whether the difference is worth $1.75 per admission is arguable. Some say that given the industry downturn experienced since the introduction of color television, price increases will certainly not help to get back lost audiences.

In London, only about six West End cinemas have the equivalent of a $4 admission — these include the Curzon, the ABC 1 and 2, The Scene 3 and 4, and The Prince Charles

However this buys the best seats in the house other seats are available for as low as $3.25

Perhaps Australian cinemas should also revert to multiple pricing even in one-level cinemas. In a time of general economic depression the reduction in the price of certain seats would undoubtedly lead to bigger attendances. A.I.G.

ARCHIVES

More attention is now being paid to film archival activity in Australia, much of it highlighted by the activity of an archives working party and an archival interview program administered — and in the latter case also funded — by the Australian Film Commission.

Both these developments bring life to the clause in the Australian Film Commission Act (1975) which specifies that the AFC encourage, whether by the provision of financial assistance or otherwise, the proper keeping of films in archives in Australia.

The working party report is expected to be submitted to the Prime Minister, Mr Fraser (as Minister for the Arts), by the end of May, while the commission's grant of $12,250 to conduct interviews with 35 Australian film pioneers will cover costs for 12 months.

The purpose of the working party, which met monthly between September 1976 and January 1977, was to look in detail at the operations of some 13 public and privately run bodies throughout Australia. These conduct archival activity either with Australian and imported film and video, or with allied documentation including scripts and publicity. Communication between these organizations has previously been limited, so that among its achievements the working party should help establish closer ties between the rival hierarchies of the National Library and Australian Archives.

Other organizations represented on the working party were Film Australia, the Australian Film and Television School, and the Film, Radio and Television Board. Further submissions to the working party have been received from the ABC, the Federation of Australian Commercial Television Stations (FACTS) and the Association for a National Film and Television Archive.

The AFC has also circularized a questionnaire among Australian film and television producers which covers attitudes in the production industry to the location and operation of film archives.

For the Association for a National Film and Television Archive, the initiatives taken by the AFC is an indication that the association's activities over the past two years have not been in vain. Since its establishment, the association — an independent pressure group for the establishment of a semi-autonomous national film archive — has worked hard to get the AFC and National Library to demarcate their film archival responsibilities and to put these responsibilities into practice.

The association claims that the setting up of the working party and archival interview program have been largely a result of its frequent contact with many archival interests, including the AFC and National Library, and politicians.

The steering committee for the archival interview program comprises, besides members of the association, representatives from the Film and Television School, National Library and Creative Development Branch of the AFC. The committee met in January to select 35 interviewees and to witness the AFC's presentation of the cheque for the program to the Film and Television School.

The school will supervise the administrative and technical side of the program and the resulting film and audio tapes will be lodged with the National Library's film archive in Canberra. Colorfilm Pty Ltd are contributing to the project by meeting all film printing and processing costs. G.S.

AFC INVESTMENTS

From all appearances the Australian Film Commission is getting tougher in handing out investments to local producers. Perhaps not surprisingly, in recent months **Barney**, **Let the Balloon Go**, **Summer of Secrets**, **Break of Day** and **Raw Deal** have all performed poorly in the home market, with only **Don's Party** and **Storm Boy** among the new releases looking like doing as well as **Picnic at Hanging Rock**, **Caddie** and **Devil's Playground**.

The AFC have recently rejected a record number of applicants, notably Harry M. Miller's **Voss** and Margaret Fink's **My Brilliant Career**.

However the AFC has continued to invest in and loan money for a wide range of projects. Recent approvals include: **Last Run of the Kamerrka** (Royne Smeel Film Productions, $128,000); **Patrick**, to be produced and directed by Richard Franklin (Oneal Films, $100,227); **Long Weekend**, to be produced and directed by Colin Eggleston (Colin Eggleston Productions, $133,781); **The Battle of Broken Hill** (Independent Artists, $300,000); **Captain Goodvibes** (Voyager Films, $10,740), to be produced by David Elfick; **Highway One**, produced and directed by Steve Otton (Highway Productions, $16,594). R.O.T.

(For details see page 354.)

SNOW WHITE

It's official: violence is a turn-off. At least as far as certain producers and distributors are concerned.

Cinema International Corporation recently acted to clean up the American advertising campaigns for **Marathon Man** and **Two Minute Warning** on the basis of research that revealed that films containing explicit and graphic violence were definitely turning off large sections of the audience. And John Morris, director of the South Australian Film Corporation, was reported in *The Australian* (February 3, 1977) as saying that he found violence in films "totally unsettling and unacceptable."

Morris, the former head of production at Film Australia and the producer of **The Fourth Wish**, also said he believed there was a connection between screen violence and real violence.

"I saw **Snow White and the Seven Dwarfs** on television recently, and the part where Snow White is put into a glass coffin with all the little dwarfs standing around sobbing actually made me howl," he said.

"Not because I was sorry about Snow White — I knew the Prince would come along and they would live happily ever after — but because I was reminded of the many funerals and cremations I have been to."

The SAFC's production line-up has so far excluded R certificate productions, and if Morris has his way that's the way things will stay. R.O.T.

AWARDS

Leisure, a 14-minute animated short devised and drawn by Bruce Petty, was awarded an Oscar for the best animated short film at the Academy of Motion Picture Arts and Sciences 49th Academy Awards held on March 29 in Los Angeles.

Bruce Petty is only the second Australian filmmaker to win an Academy Award. The other was Damien Parer who won an Oscar for **Kokoda Front Line** which was made in New Guinea during the Second World War.

Leisure, a satirical view of man's leisure and work time throughout history, was produced by Suzanne Baker for Film Australia on a budget of $40,000.

At the recent 6th International Festival of Science Fiction and Fantasy Films, held in Paris between March 12 and 22, **Summer of Secrets** (produced by Mike Thornhill and directed by Jim Sharman) was awarded the special jury prize for a film showing the greatest originality, and also the critics prize.

In the same festival the prize for the best female performance was awarded collectively to the young schoolgirls from **Picnic at Hanging Rock**. Both films were given prominent and favorable reviews in *Le Figaro*.

And in London, Russell Boyd has been awarded a British Academy Award for his cinematography on **Picnic at Hanging Rock**. Nominations included **One Flew Over the Cuckoo's Nest**, **Taxi Driver** and **The Slipper and The Rose**.

The award ranks second to the Academy awards and puts Boyd among the world's best cameramen. R.B.

FILM FESTIVALS

FESTIVALS THIS QUARTER

PRINCIPAL COMPETITION
(features and shorts)

30th Cannes International Film Festival
May 12-26, 1977
71 rue du Faubourg St. Honore, 75008 Paris, France
Cables: Festinterfilm Telex 650765F
Delegate General: Maurice Bessy

27th Berlin International Film Festival
June 24-July 5, 1977
1-12 Bundesallee, D-1 Berlin 15 (West)
Cables: Filmfestspiele
Director: Dr Wolf Donner

10th Moscow International Film Festival
July 1977
13 Vassilevskaya St., Moscow USSR
Cables: Kinofestival
Director: G. Merianov (alternates with Karlovy Vary)

SPECIALIZED

7th International Festival of Red Cross and Health Films
June 16-25, 1977
In Varna, Bulgaria
Central Committee of the Bulgarian Red Cross, 1 Biruzov Blvd., Sofia 1527, Bulgaria
Cables: Bulgaredcross Telex 22850
Director: Alexander Marinov

15th International Children's Film Festival of Gijon
July 3-9, 1977
Paseo de Begona, 24 Gijon, Spain
Cables: Cinnisr
Director: Isaac del Rivero

NON-COMPETITIVE
(unless marked with *)

24th Sydney Film Festival
May 29-June 13, 1977
G.P.O. Box 4934, Sydney, NSW 2001, Australia
Cables: Sydfest
Director: David J. Stratton
Presentation of the Greater Union awards on May 29

26th Melbourne Film Festival*
June 1-18, 1977
P.O. Box 357, Carlton, Victoria 3053, Australia
Cables: Madfest Telex 32588
Director: Erwin Rado (Competition for shorts.)

COMPETITIVE
(for shorts only)

23rd International Festival of Short Films in Oberhausen
April 25-30, 1977
Westdeutsche Kurzfilmtage, Grillostrasse 34, D-4200 Oberhausen, FRG
Cables: Filmtage
Director: Wolfgang Ruf. Vice-Director: Walter Sieder
(Also 23rd Days of FRG and West Berlin Films.)

14th International Festival of Short Films
May 31-June 5, 1977, in Cracow
Plan Zwyciestwa, P.O. Box 127, Warsaw, Poland
Cables: Cracfestbureau
Director: Henryk Zielinski
(Domestic festival May 28-31, 1977.)

10th U.S. Industrial Film Festival
April 28, 1977
1008 Bellwood Ave., Bellwood, Ill. USA
Cables: Filmfest
Chairman: J. W. Anderson

25th International Competition for Mountain and Exploration Films
May 22-28, 1977
Via Belenzani 3, 38100 Trento, Italy
Cables: Filmfestival
Director: G. Grassi

16th British-sponsored Film Festival
May 2-6 and 9-13, 1977
25 D'Arblay St., London W1V 3FH, England
Director: Col. Keith Bennett

9th Annual Humboldt Film Festival
April 27-30, 1977
Theatre Arts Dept., Humboldt State University, Arcata, U.S.
Cables: 95521

19th Annual American Film Festival
May 23-28, 1977
43 West 61 St., New York, NY 10023, U.S.

24th International Advertising Film Festival
June 20-25, 1977, in Cannes, France
Permanent headquarters: 35 Piccadilly, London W1V 9PB, England
Cables: Festfilm
Director: Simon Dalgleish

International Festival of Maritime and Exploration Films
June 1977 with Pre-Festival sessions June 25-27, 1976, in Port Grimaud, Var, France
C/o Domaine de la Ferme, 83400 Les Salins d'Hyeres, France
Director: Mrs Pat Mathen-Resnge

OTHER SPECIALIZED

12th Brisbane Film Festival
July 11-16, 1977
G.P.O. Box 1655, Brisbane 4001, Queensland, Australia
Cables: Brisfest
Director: L. E. Thuschl

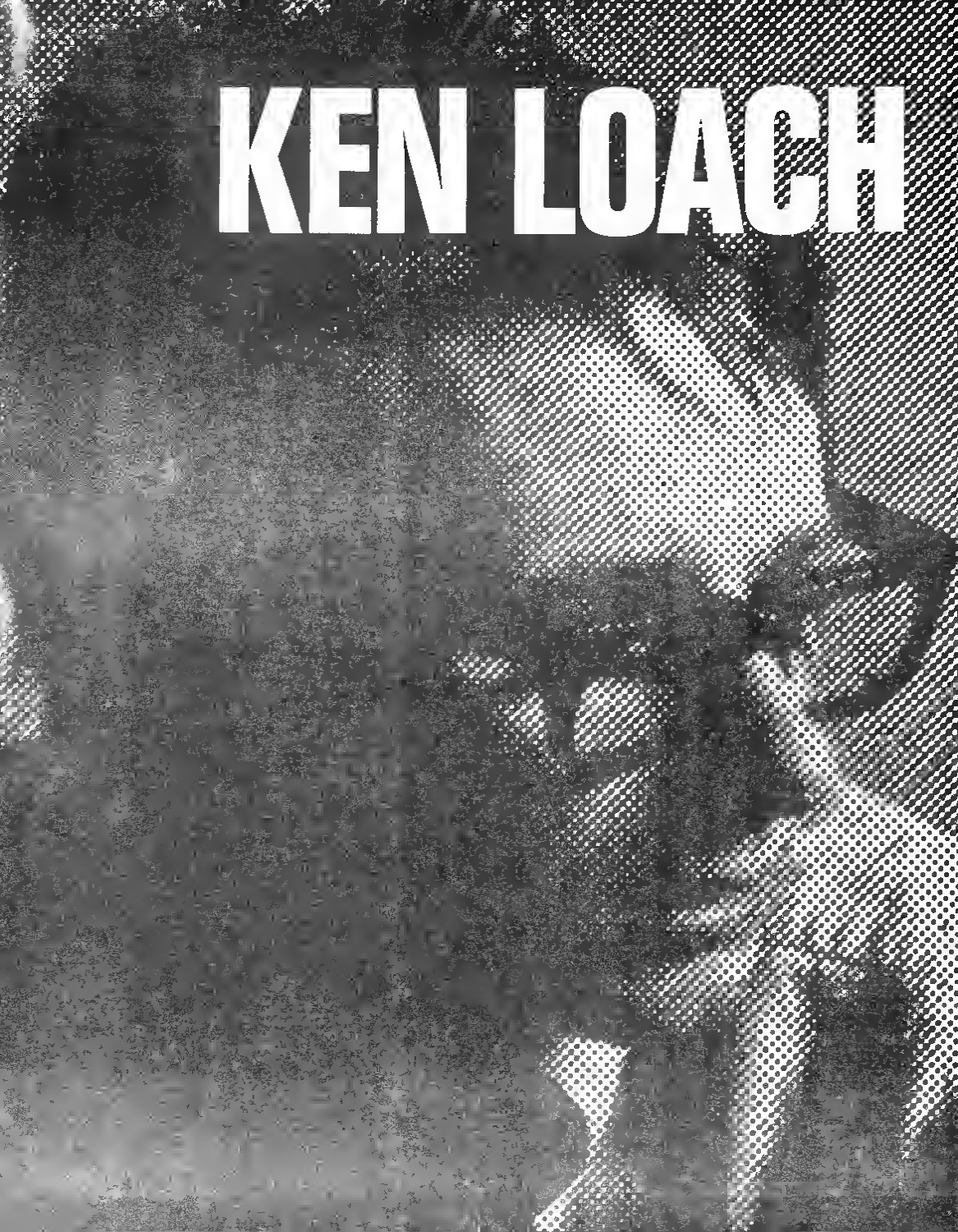
TELEVISION

Fairs, Markets, Conventions, Conferences — Awards

10th International Television Symposium and Technical Exhibition
June 3-10, 1977
P.O. Box 122, 1820 Montreux, Switzerland
Telex: 24471
Director: Raymond Jaussi

Film '77 — 5th International Technology Conference and Exhibition
July 11-15, 1977, at Royal Lancaster Hotel
British Kinematograph Sound and Television Society, 110-112 Victoria House, Vernon Place, Southampton Row, London WC1B 4DJ, England
Co-ordinator: William Pay D.S.

KEN LOACH



DAYS OF HOPE

Kenneth Loach, the director of the controversial BBC series "Days of Hope"* — screened recently throughout Australia — has previously taken strong stands on social and political issues. His first film, "Cathy Come Home", made for BBC TV in 1966, dealt with the housing crisis facing millions of workers who were on or below the breadline. "Poor Cow" followed a year later, about the misery and uncertainty of a working class girl's life in the city.

In 1969 Loach made "Kes", which imaged the stultifying effects of the education system on a bright and dreamy boy living in a northern industrial town. Then in 1971 came "Family Life", a film that bitterly attacked psychiatric practices and institutionalized care for mental patients.

The scope of Loach's attacks has steadily widened from individual abuses to the mentality that gives rise to them. In "Family Life" it is the society that's blamed for turning vulnerable but ordinary people into mental patients; and in "Days of Hope", Loach overturns the assumption that Britain is founded on a tradition of justice and democracy.

The following interview with Kenneth Loach was recorded by John O'Hara for the ABC Radio's media program "Double Take".

How did the "Days of Hope" series evolve?

We had a script that Jim Allen had written about the miners' lock-out in 1921 and our intention was to make a film of this — a cinema film — but we weren't able to raise the finance. Perhaps not surprisingly. So Tony Garnett, Jim Allen and I decided to try and expand this into four films.

The period we chose was from World War I, 1916 to the general strike of 1926 — and we were able to get them made on television.

Did that period seem to you particularly important in the present history of Britain?

Yes, well, it's certainly very formative, and it reveals the various tendencies within the Labor movement that we wanted to look at very clearly.

Nikolas Simmonds (right) as the conscientious objector Philip Hargreaves in **Days of Hope**

What in particular interested you about the period?

Well, it was just after the revolution in Russia and the influence of that was being felt. It was the period which led up to a major defeat of the working class in 1926, which has gone into our history — we thought, wrongly — as being simply defeat and simply an event which should never be repeated, which seemed to us the wrong lesson to learn.

It was the period when for the first time the Labor Party had been in the majority in the House of Commons and formed a government — although a minority government. And many of the strands that now bedevil our politics were seen very clearly then, perhaps more clearly then than one can see them now, the two main strands being those in the Labor movement who thought that one could achieve socialism by gradual reform and through Parliament, and those who thought, and think, that it needs a more major upheaval to establish a new social order. Those two tendencies have struggled in the Labor movement ever since.

You originally intended one cinema film and you ended up with four television episodes. Did that involve changes in the way you conceived of the style?

Yes, very much so. In fact, the second film is rather out of step with the others. In the second film the main event is fictional, whereas in the other three the principal events are factual. I think if we had been starting right from scratch all four films would have been completely factual.

In the second film, there was a miners' lock-out and troops were sent to the coalfields to support law and order, as they euphemistically put it, in other words to knock people's heads in if they got too stroppy.

But the events concerning our fictional characters — Ben, in that case — was an event which we would like to think could have happened but, in fact, didn't. Whereas the other events, the treatment of conscientious objectors in World War I, the propaganda of the war, the first Labor government, a minister in the Labor government colluded with the Opposition, with the Conservatives in helping to maintain a secret plan in the event of an industrial unrest which later turned into the Organization for Maintenance of Supplies in the general strike, and was a major strike-breaking force. All those plans were there, lying dormant, when the Labor government was in power and never exposed, never shown to the trade unions, they were shown to the working class, kept secret and ready for the Tories to take back.

That's historically accurate. And, of course, all the chicanery and back-stairs dealings of the time of the general strike is accurate.

How important to you was factual accuracy in matters of detail?

Very important. It was very important that the film should be credible in matters of detail in order that the generalizations that we drew from the events would hold up. And of course, there is a problem here, because if you are reconstructing, 50 years later, people who actually lived with their contemporary counterparts or with actors, there are areas that you can never capture, because you are not looking at Stanley Baldwin, you are looking at a man who looks fairly like him and who is speaking what he says and, more important, is interpreting as far as possible the lines of his policy and his method of dealing with the situation.

But, of course, there is an area where you can never be exact. As far as possible we were true to the spirit and the letter of what had actually happened.

I think Lord Citrine commented that looking back on the strike through your film, he found some of the characters not true to life at all . . .

Well, that's hardly surprising, since we took a very critical view of what Lord Citrine had done. There is a clear case of a man who has risen to the House of Lords on the backs of the Labor movement. A very able man, no doubt, but I would suggest his actions in the court of the 1926 strike are hardly ones that have served the best interests of the Labor movement.

You have represented the end of that strike as coming about because of a betrayal from within the trade union movement. How historically accurate is that interpretation?

* See John O'Hara's review of **Days of Hope** on page 344

Well, it depends what one means by the word betrayal It's an emotive word and those at the top of the trade union movement who took the actions they did, wouldn't see it as a betrayal they would see it as acting in the best interests of their members and saving them from acting unwisely

The fact remains that the strike was gathering strength, it was gathering momentum and all sorts of new questions were coming on the agenda And many people who struggled and fought for real changes in society were able to see that here was perhaps a new method of achieving them which was their industrial strength And the experience of the trade union leaders, or the ordinary workers' experience of the trade union leaders, left them with not much confidence

I don't think anybody now would dispute that there was a complete sell-out, though some might not use that term But there was an ending of the strike without any conditions Many people lost their jobs because there were no guarantees against having their jobs back

The leadership of the trade union movement led those who were out on strike into a complete defeat And the sad thing about it is that the strike was gathering momentum, and was in fact becoming stronger It was this strength which the trade union leaders were scared of

Some of the controversy about the program has been caused by the way in which you have represented some of the people who took part in the crisis, particularly the trade union negotiator, Thomas . . .

Well, most of what Sir Thomas said in the film, he said in real life Anybody who has read Thomas's autobiography will realize that we erred on the side of generosity in hindsight

There is a picture of Jimmy Thomas in his book in full regalia looking like a Swiss admiral, and his pride in being welcomed by the nobility was amazing His deviousness at the time of the general strike, of course, is well documented and in part we used Citrine's own book We also used records maintained by Thomas Jones, who was the Cabinet Secretary of the time

Jones recorded the events very accurately The secret phone calls that Thomas made via a man called Selwyn Davis to pass messages to the Cabinet about what is happening in the Trades Union Council's general council meetings is accurate — all this is documented

I think the films suggest, fairly strongly, that there was a kind of seduction by the ruling classes through their power and influence and the kind of patronage they could bestow . . .

There is a long tradition of members of the Labor movement welcoming the attractions of the rich and looking forward to their enoblements and becoming peers of the Realm as, indeed, Citrine has himself They really couldn't wait to get to the Upper House

We were thinking of having a sequence in the film — that's in the third film — where members of the Labor cabinet — the first Labor cabinet of would-be revolutionaries — are getting ready to swear their allegiance to the Crown they are dressing up in all their hired finery to get into Buckingham Palace and being instructed on how to kneel to the Sovereign It was reported that one of the more revolutionary members had actually gone down on both knees just in case it was thought he wasn't humble enough

You might feel then, that with that tradition of class differences there is not much hope for democracy . . .

What democracy?

It's very strongly the feeling that comes out in the film . . .

Yes, I think we have an appearance of democracy, but we don't have the substance In other words, we can't democratically decide many of the things which govern our lives

What about the treatment of the army? There had been comments on incidents such as the one depicted in the film of a soldier being tied to a stake in No-man's Land to be shot at because he was a conscientious objector — did that sort of thing happen?

Well, we found one or two people who could actually record this as eyewitnesses, or of people who had taken part Again historians will tend to adopt a stance and then find evidence to substantiate it

The researcher who worked on the program with us had written a book and has documented a lot of evidence of brutality of this kind The principal point is that conscientious objectors were shipped to the front line against the supposed wishes of the Government, so that they were beyond the civil authority in Britain and were under martial law abroad, where they could be shot for refusing orders And many of them died abroad Now, how they died, we might spend a long time discussing, but the fact is that they were people who refused to fight on principle, were taken by the army, secretly, away from British justice here They were taken abroad under martial law and some of them died I think that's beyond dispute

Days of Hope Nickolas Simmonds and Pam Brighton

You said "Days of Hope" was originally conceived as one cinema film. how was the style affected by the decision to make a television series?

The later films are those that would be difficult to see in cinematic terms, because they are more concerned with the details of meetings and the exchange of views across a table and they are much more about what people say rather than events that happen

One factor which really changed the nature of the films quite considerably was inflation, because we had accepted the budget at the beginning of the project — which was two and a half years before we were shooting the last ones Originally we had planned to have several sequences in the later films of what happened in London, involving a lot of people and vehicles, but that of course was very expensive, and by the time we had got to make the films, inflation had reduced the real budgets quite considerably So all that had to go

I think the films suffer as a result because there isn't a sufficient context for the meetings to take place in

It's quite noticeable in the last film; I think the only shot outside is the one of the workers holding up a bus . . .

Yes, it's quite inadequate really But there was no money left

What was the budget for the series?

I can't give it to you, unfortunately because the BBC budgets things in such a strange way that certain things you pay for and certain things you don't. I really don't know

The last film seems to me to create a claustrophobic effect; for example, the constant medium shots of people discussing something, as against a lot of tracking shots in the first film. The colors are much more subdued and you seem to use fades more when going from one discussion to another than you do in the first film . . .

In the last one we wanted to create the feeling of a measured thoughtful film, rather than an all-action film We wanted to allow time for the implications of what was being said to register There was no way that it was going to be a dynamic, all-action film If it was going to work at all, it would work by people watching it adding two and two together all the time, and setting what was said at one stage against what was said at another, and how people's attitudes changed and how they would be all fire and brimstone at a public meeting and then say something quite different a bit later on, and things like this And we felt we should have a measured thoughtful film which would allow people to assess that

Which is quite different from the intention of the first film, where there are quite moving changes in emotional emphasis . . .

I think if we had had enough money for the last film there would have been an element of that in it It would have had periods of excitement like that. I really regret that it didn't

Do you feel that the attempt in the last film to establish a group of characters, and following their fortunes through several critical political events was overshadowed by the attempt to get straight what the nature of those events was?

It was perhaps an uneasy juxtaposition at times It was patchy But then of the main characters, one started out as completely non-political and the other as a sort of a

humanitarian idealist, socialist conscientious objector.

They, in fact, became much more political, the non-political lad who volunteered for the army to defend poor little Belgium found he was attacking poor little Ireland. His experiences led him into the Communist Party, and then disillusioned with that he became much more political. Phillip having been an idealist and a religious pacifist, gets his credentials as a left-winger, then moves into Parliament, enjoys that and moves to the right and becomes, again, a much more political animal.

So, in a way we felt it reflected the change in circumstance and attitudes of the principal characters.

The events themselves, particularly in the last film are so fascinating that it was with some reluctance we left them and yet, we felt that if we just showed the event without our private people to put them in some political perspective and draw out some general conclusions, the effect would be just an impression — like good journalism — a blow by blow report, but with no perspective.

Villagers march to the market square in **Days of Hope**

One of the things that probably strikes people about "Days of Hope" is how antelevision-like the series is. Were you conscious of people having certain expectations about what a drama on television should look like, and therefore perhaps tried to do something different?

Yes, in some ways, but it wasn't just a reaction against current television drama. I think our little group — that's Tony Garnett and myself and others who have worked with us — has always reacted against glossy productions. So we tried to give it a smack of reality wherever possible. And we tried to make it as accurate as possible.

It does have an extraordinarily real look about it . . .

One thing we tried to work on is a style of acting. I think most acting is very stylized and supposedly natural, but really isn't. There is a curious thing about this: there have been a lot of historical series on TV, but none has really evoked any argument about whether it is historical fact or pure fiction — which is an argument that has hung around us considerably. Whether this is to do with the style of acting that's employed, I don't know.

Although techniques used in "Days of Hope", like leaving the camera on someone after he has ceased to speak, are quite unlike television which usually cuts to whoever is speaking . . .

Yes . . . you see, if you are making a documentary and there was just a cameraman in the room and he was following the conversation he would never be at somebody when they started to speak. He would follow the conversation. That's what we tried to do really, to let the conversation call for the cuts, rather than the camera knowing who was going to speak next and, therefore always being in at the start of a sentence.

You don't seem to have used zooms nearly as much as a lot of television dramas do . . .

I don't really like them. I find it just makes you rather self-conscious — they are assertive in a way. I prefer quieter shots. But that's a matter of taste, I suppose.

Did you feel at all uneasy about the BBC televising this production?

No, not at all. I am grateful that they did. There is a curious paradox here, because we have abused them on several occasions for being apparently liberal and yet, in a way that liberality is proved when they will show films which are critical of themselves.

There's a long section in "Days of Hope" . . .

If one is cynical one could say, well they will only show films which are critical of themselves when they feel secure.

There has been a lot of comment, not only about the representation of the BBC, but also about the political views represented in the series. Do you see other television dramas being perhaps just as political?

I think more deviously political. The support given to the police service is remarkable. The police have now taken over the roles of the wild west heroes. But I think that probably far more crucial is the way opinions have infiltrated into the news by the use of language and by the presentation of the issues. Opinions which aren't news in any way, but represent the opinions of those that run the BBC. And which, of course, are the same as those who run the Government, because the Government appoints those who run the BBC.

Would you say the same sort of thing about historical dramas like "Upstairs Downstairs"?

Yes, I think that has a kind of neutralising effect, doesn't it? I mean, in general, the effect of programs like that is to evoke a kind of nostalgia for the past, while suggesting that the past really has nothing to tell us. "Weren't things quaint, and isn't it a pity people don't dress like that and yet look how much better off we are because there aren't those extremes."

Perhaps, also, people look back and say well, that at least was a secure time, because people knew where they stood . . .

I think you are right — it does have that harking back to the lord in his castle and the poor man at his gate.

Does that account at all for the criticism of "Days of Hope"?

Yes, and again the criticism of **Days of Hope** was very interesting. We had hoped that there would be a debate in the Labor movement arguing the reformist path against the revolutionary path. That's a very real argument and, looking back after our 50 years of Labor government in and out of office, we haven't got very far. So, in a way, the reformists have got a case to answer, and we felt it was a discussion worth having.

Of course, that's not the discussion you get on the BBC and it's not the discussion you get in the press. The discussion there particularly in the extreme right-wing paper, *The Daily Telegraph*, was along the lines of, 'Should the BBC broadcast these films and is the BBC being infiltrated by the Left?' That was the discussion that was held on the BBC when the editor of *The Daily Telegraph* was on a program and put his views.

The film didn't raise those issues at all. That was the issue as seen by the press. And when the BBC said they would have a program to discuss the films, we thought it would be interesting. But, of course, they didn't discuss the films, they discussed the right-wing reaction to the films.

Days of Hope: Paul Copley as Ben Matthews (left) and Alun Armstrong as Billy Shepherd during the miners' strike in 1921

In a way, although the editor of the *Telegraph* was forced to admit that he wasn't actually in favor of censorship, the red herring fulfilled its purpose because it prevented a real discussion on the issues in the films. So although he was prepared to lose that argument gracefully, nevertheless, he prevented any real discussions of the films taking place, and of course the BBC fell in with this. ★

NETWORK AND THE SELF-REGULATION INQUIRY

Patricia Edgar

The release of **Network** in Australia is indeed timely for it will be running concurrently with the public hearings associated with the Broadcasting Inquiry into Self-Regulation which opened last month. For anyone interested in industry self-regulation, the film is a must.

It is the story of Howard Beale — a man killed by a network because of lousy ratings.

Howard Beale is the network news anchorman on UBS-TV. Over the past five years his ratings have fallen from a 28 audience share to a 12 share. The news division has a $33 million deficit.

He is fired effective in two weeks. So he goes on air and announces, 'I'm going to blow my brains out right on this program a week from today ... we ought to get a hell of a rating with that, a 50 share easy!'

The UBS network doesn't have one show in the top 20 and it's an industry joke. But it does have a very ambitious vice-president in charge of programming, called Diana Christensen. She plans to put the network on top of the ratings with her creative programming ideas.

Her brainchild grows out of Beale's threat, it is the Howard Beale Show, a one-hour news program with Sybil the Soothsayer predicting tomorrow's news today, Mata Hari with her skeletons in the cupboard and Howard Beale as the prophet of the airwaves who rages at the audience and tells them what's really happening in our "demented slaughterhouse of a world".

Soon the show has a 42 audience share which more than equals all the other network news shows combined.

Christensen's other programming scoop follows the news hour. Known as the Mao Tse-tung Hour, it is a series based on the activities of a liberation army, a group of revolutionaries who shoot film footage of their political terrorism. Each show opens with authentic, on-the-spot film of their latest exploits.

Thus UBS-TV booms. They top the evening ratings and profits soar. That is, until Arthur Jensen, the head of the Communications Corporation of America, becomes unhappy with Beale's speech on company takeovers.

Jensen has Beale brought to his office where he converts him to a different philosophy. Jensen explains the ecological balance of the ebb and flow of dollars. That "there are no nations. There is no America. There is no democracy. There is only IBM and ITT and ATT & T and Du Pont, Dow, Union Carbide and Exxon. Those are the nations of the world now. The world is a college of corporations."

That evening, Howard Beale goes on air to preach the totally dehumanizing corporate cosmology of Arthur Jensen. By the end of the week the ratings begin to drop. People don't want to hear that they aren't important.

When the ratings drop 11 points, panic sets in among the executives. But Jensen is adamant. He doesn't care if Howard Beale is the No. 1 show or the 50th. He doesn't care if the Howard Beale Show loses money.

So the final solution is conceived. Christensen and her fellow executives plan to have the Ecumenical Liberation Army assassinate Howard Beale on air. The terrorists are upset anyway because Beale is a lousy rating lead into their program.

That's the bare bones of the story. It is a provocative and highly controversial theme which is much wider than the issue of corruption in the newsroom. It concerns the destruction of the individual through a television system that promotes sensationalism, that trivializes, standardizes and is dedicated to the lowest common standards in public taste. It shows that profit returns are the only constraints on programming — a proposition that needs examination when self-regulation is afoot.

Theatre and the cinema dramatize, highlight and exaggerate a social issue to make a point. I grant that **Network** does just that. It stretches the social issue, but not beyond credibility. The audience in the theatre is involved. So if that kind of exaggeration is almost believable, how far has the reality gone?

A station's life force is successful ratings. They strike terror in the heart of every program manager. There are six of these men in Australia who decide what 80 per cent of the TV audience sees.

Privately and sometimes publicly (*The National Times*, January 10) the program managers agree that Australia is over-serviced with television. Our three commercial networks cater for 13 million people. The U.S. has three commercial networks for 200 million and Britain one commercial network for 52 million people. The difference in the size of the advertising revenue pie in each country is obvious.

I don't know anyone with any knowledge of the television industry who will sincerely state that three commercial stations in the Australian capital cities is beneficial to the industry.

No less an expert than the current chairman of the new Broadcasting Tribunal, Bruce Gyngell, said in July 1972, when he gave evidence before the Senate Standing Committee on Education, Science and the Arts:

'I think the Government or whoever made the decision made a disastrous decision back in 1963 in providing a third commercial licence for Sydney, Melbourne, Adelaide and Brisbane. I believe at that time when the two commercial organizations in all states were in fact making very good and healthy profits as high as 63 per cent return on capital in any one year, it would have been better if the Government had said the Australian quotas are coming in, a good return for a public company is 25 per cent return on money, therefore you have to spend the balance of the money in developing a worthwhile indigenous Australian service.'

If there is so much agreement about the fourth channel, why won't the Government do anything to correct the mistake? In Mr Gyngell's words, 'The decision has been made and you can't undo it.' (*The Australian*, April 29, 1976).

Broadcasting in this country has never been free from political interference and the decision to grant the fourth licence had nothing to do with the public interest and developing a worthwhile indigenous Australian service.

Former Prime Minister Robert Menzies was anxious to ensure that the fourth licence wouldn't fall into non-commercial hands and the Liberal government was embarrassed by the regular handouts they gave to subsidize the Ansett ANA airline operations. According to Ken Davidson in 1968*, one reason Ansett got a licence was to help him with long term protection from unforeseen economic ups and downs.

He acquired his Brisbane licence by other means. The Australian Broadcasting Control Board granted the third Brisbane licence to a local company. Ansett got control by buying up the 50 cent shares for 60 cents. This little episode demonstrated the futility of Control Board hearings and the board remained emasculated until it was abolished in December 1976.

The desire for the Sydney and Melbourne licensees to extend their operations to Adelaide and Brisbane was again not motivated by a desire to provide good broadcasting, but rather to

Patricia Edgar is the Chairperson of the Media Centre, La Trobe University and was a member of The Broadcasting Control Board.

**Profit and Loss in 10 Years of TV*, ed. by Mungo McCallum, Sun Books, 1968.

Top Faye Dunnaway as Diana Christensen the ambitious vice-president in charge of programming in **Network**. **Left** Howard Beale (Peter Finch) is dragged from the newsroom **Above** Bruce Gyngell the chairman of the new Broadcasting Tribunal

protect the profitability of their Melbourne and Sydney operations

The result of this government generosity to the commercial owners has been to ensure that viewers tastes in Australia are moulded by American commercial sponsors who are insistent that the programs do not provoke controversy and prejudice the promotion of their products

With the present system, Australian television will continue to be dominated by foreign product A $250,000-$350,000 per hour episode of an American series can be purchased here for $5000 An hour of Australian drama costs $40,000 to $50,000 and the advertising time is the same for the two shows

Cutting back on foreign imports does not mean losing your favorite program — like **Rich Man Poor Man, Starsky and Hutch** or **Six Million Dollar Man** This is a deceptive argument the Federation of Australian Commercial Television Stations uses when challenged Australians should see the best television from Britain and the U S

The fact is that half the programs shown on Australian television have insignificant ratings But prime time remains the time slot program managers worry about most They are just not that interested in the daytime audience If they can achieve a reasonable share of the audience with a cheap serial import during the day, that's good enough And no one seems to want to do anything about this problem either

When the Advisory Committee on Program Standards was appointed in September 1975, we were asked "to review the objectives towards which standards should be directed in the light of present day community standards" Over a period of six months we received submissions, met with interested and experienced parties and had many discussions among ourselves

Although the ABCB and the Commercial Federations wanted the committee to confine its comments to the content of particular programs, the overwhelming weight of evidence indicated that public concerns related chiefly to advertising children's programs, Australian content, the small range of program types available, the lack of programs for minority groups and the general banal level of television Matters of taste were generally mentioned within these contexts

The inadequacies in all these areas seemed to the committee to stem from lack of finance and the low profit margins the stations had to work with Although the stations claim their financial problems are now over their economic history shows an unreliable growth pattern One might also ask if they are now all so viable where is the consequent improvement in programming?

The other problem is related to the stations' inability to work together in the public interest The notions of a moratorium during children's programming including no advertising a restoration of the cartel arrangement for buying overseas programs to curb costs, and a late night (10 p m) viewing slot for reconstructed R films are anathema to FACTS

When the advisory committee recommended the closing down of one channel in each capital city as a basic requirement for any improvement in television services, there was uproar from the commercial federations The committee was declared to be biased, incompetent and we were thoroughly chastised by Mr Gyngell (*The Australian*, April 29 1976) for our ignorance and simple minded desire to do good

Mr Gyngell attacked the report and denigrated its authors, though many of the views expressed in the report were those he had held previously At the same time, positive comment flowed into the board's offices

Although much essential information was not made available to the advisory committee, my subsequent appointment to the ABCB gave me access to information which confirmed the validity of what were to become the committee's recommendations

Since that report some radical changes have occurred the Green Report was completed the ABCB was abolished and the tribunal established Instead of two academics on the board with commitment to consumer interests, we now have a chairman and a vice-chairman who have spent most of their careers in commercial television

Mark Armstrong, a Law lecturer at the University of New South Wales, has said that "the composition of the tribunal when taken over as a whole is considerably less judicial or 'quasi-judicial' than was its 'non-quasi-judicial' predecessor the Broadcasting Control Board"

It's difficult to assess Mr Gyngell from his past public statements — they change so often The transcript of the Senate Committee in 1972 records this exchange

> Senator Hannan regardless of what the program matter s people tend to develop a liking for what they are given over a period Would you agree with that proposition?
>
> Mr Gyngell I think so
>
> Senator Hannan So that in truth if people are exposed to a diet of tripe on television over a period of time they will acquire a liking for tripe?
>
> Mr Gyngell I believe so

And in reply to a comment from the chairman, Mr Gyngell said

> "I am not so terribly liberal in my thinking about television I think there has to be a degree of benevolent dictatorship People have to be told what to watch"

From such comments one might get the impression that Mr Gyngell could be something of a reformer Yet four years later Mr Gyngell said television would evolve on its own He denounced inquiries and said

> "I don t think an inquiry is going to achieve anything at all I think you have to be very careful that intellectuals and pressure groups who are more vocal than others won t come up and push their particular barrow I just think an inquiry is a waste of time" (*The Australian* May 5 1976)

Now the same man is chairing the self-regulation inquiry

Mr Gyngell appears to be a man of radically changing views But there is one opinion he hasn't changed in the four and a half years since he spoke to the Senate Committee — that is his view of the purpose of television and its audience

In 1972 he said

> I believe that commercial television s prime role is to provide entertainment to the majority of people who are tired bored and in the main disillusioned with life — entertainment so that they can escape into a more palatable world down the flickering tunnel at the end of their living room
>
> Most of them don t like the job they have got don t like their lifestyle and a lot of them don t like the person they are married to

By January 1977 Mr Gyngell was a little more detailed in his description of the marriage partners

> She has varicose veins her hair is in curlers she smokes and he s not too attractive either They need escape to get away from the humdrum"

Howard Beale, the news anchorman in **Network**, effectively agreed with Mr Gyngell

> "Television is a goddamned amusement park that s what television is Television is a circus a carnival a travelling troupe of acrobats and storytellers singers and dancers, jugglers sideshow freaks lion tamers and football players We are in the boredom killing business!

And on the state of the world Beale said

> "I don t have to tell you things are bad Everybody knows things are bad It s a depression Everybody s out of work or scared of losing their job the dollar buys a nickel s worth, banks are going bust shopkeepers keep a gun under the counter junkies are running wild in the streets and there s nobody anywhere who seems to know what to do and there s no end to it We know the air s unfit to breathe and our food is unfit to eat and we sit and watch our TVs while some local newscaster tells us today we had 15 homicides and 63 violent crimes as if that s the way it s supposed to be
>
> We all know things are bad Worse than bad They re crazy It s like everything s going crazy So we don't go out any more We sit in the house and slowly the world we live in gets smaller and all we ask is please at least leave us alone in our own living rooms Let me have my toaster and my TV and my hair-dryer and my steel belted radials and I won t say anything just leave us alone"

The self-regulation inquiry will determine the future of broadcasting for a long time to come The questions are clear How much commercialism should be tolerated? Are children's programs to be considered seriously? Is Australian television going to reflect Australian culture or continue to feed out the foreign product? Is the quality of radio and television to be improved? Can any of these questions be resolved with three commercial television outlets? And most important what will self-regulation achieve?

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TOM HAYDON

Tom Haydon is one of the new brigade of directors who emerged under the stewardship of Ken Watts — now chairman of the Australian Film Commission — at the ABC. His first films made in the 1960s at the ABC, "The Talgai Skull" and "Dig a Million Make a Million", received several Australian awards and made an impact overseas. This led to an offer of producership by the BBC.

Haydon made several episodes of the BBC's prestigious "British Empire" series, including the now notorious "Beyond the Black Stump". He followed this with a documentary on the trawlermen of the cod war, "Skipper Pitts Goes to War", which was well reviewed. Then came two more films on Australian themes — "Epitaph to a Friendship", about Russell Braddon, and the "Long, Long Walkabout", on the Aboriginals. These were BBC-ABC co-productions.

In 1975, he returned to Australia on a creative fellowship from the Arts Council. He has formed a company with Geoff Burton, ARTIS Film Productions, which has received AFC pre-production support.

Tom Haydon was interviewed for *Cinema Papers* at his home in Sydney by Ian Stocks. He begins with a discussion on Australian filmmakers' attitudes towards the business side of filmmaking.

In Australia at the moment, we seem to be suffering from a lack of idealism. The feature filmmakers are fond of talking about the new 'Australian film industry'. That emphasis on 'industry' is significant — it betrays our present obsession with the pragmatic business side of filmmaking — finance and box-office. Of course, that's natural at this stage. But I think filmmakers also have a responsibility for the way they can influence society — and if they do have something to say, that often means they will want to change society.

I don't hear much talk along those lines within the film world here. And I don't see that kind of commitment expressing itself in most of the recent feature films with the exception of **Devil's Playground**.

Do you think this tendency is peculiar to Australia?

Of course not. Think of Hollywood in the grand old days. Maybe the old style Hollywood film syndrome has infected some of our producers. Perhaps we are living out fantasies conceived years ago at Saturday matinees, though it would not be surprising if the Australian character had something to do with it. As a nation, we do seem to be more comfortable with an escapist, physical approach to life as against a probing, analysing one.

While you were at the BBC you made "The Black Stump" for the "British Empire" series. Was that an attempt to explore the Australian character?

It was a film about the way we used to be, or rather, thought we used to be. That wasn't the way the Australian press took it up. They attacked it for giving a distorted view of the present. In fact the film presented a view of Australia in the nineteenth century. The headlines on the front page of *The Australian* said:

"With a friend like Haydon, who needs an enemy."

It was a reflex action. Remember, it had been shown in London and at that stage people in Australia hadn't even seen the film.

Perhaps the kindest thing I can say about the Australian press is that they just viewed the film in a very superficial way. The film was certainly not a journalistic piece.

Beyond the Black Stump. One of Haydon's episodes in **The British Empire** series.

Dig a Million, Make a Million. Exploring the power game behind Australia's richest mining venture, Hamersley Iron.

I don't make films in a literal way. It's not like writing. In a film you can have a whole number of streams running parallel to each other — acting on each other. In the end you just can't say that such a film is about one thing. It's about a number of things all at one time — they inter-relate. What holds them together is the overall style chosen by the filmmaker.

I found doing **Beyond The Black Stump** was a very subjective experience. I had been interested for a long time in the Australian character as an idea — or as a myth. So when the BBC said they wanted a film on the 'Australian character' — believing in the myth — I decided I wanted to make a film that was a comment on itself. It's a film that cancels itself out in a way.

You have had a strong interest in this associative technique — it started even before you left Australia in the ABC documentary "Dig a Million Make a Million". It's full of irony and non-logical comment . . .

It's all a question of juxtaposition. You can put this after that, and you find that people jump to conclusions. They work out their own idea of what connects the two scenes. Then comes the next scene, or sequence. It seems to carry on the same connecting idea, but at the same time it relates back to the earlier scene in a way that suggests quite a different idea. So there you have two different arguments or attitudes being developed simultaneously. Then come others, as the film goes on.

You work this out at the editing stage . . .

Well, you have to shoot with it in mind, but yes, it's mainly achieved in editing. Of course, most documentary making depends on editing because you have no script as such.

I find editing an intuitive process. I try to be systematic, but it never comes out in a straightforward way. I often get to a long rough cut which doesn't have a straight-through logical argument and is full of irrelevancies.

I remember this happened particularly with **The Long, Long Walkabout**. At the time I was trying to bring it down. I saw a film on Rodin. And it showed that when he was sculpting he used to start

Left: Research still for **The Last Tasmanians**. Truganini is seated on the left.

with a title And after a few weeks chipping away, he would change the title And then he would do some more and the title would change again So the theme the argument developed with the form — and the form was what really governed things The form was the concept and the concept was the form.

It's the first thing I try to come to grips with — the form of the film So you shoot not just for logical reasons, but because the material has some style, some quality you want It is ambience and atmosphere and character

Did you find you had more freedom in Britain to make films the way you wanted?

Well, yes and no There is one great advantage in Australia Because we don't have so rich a literary tradition, the documentary filmmaker does not really have to reckon with established ways of approaching a subject Your film could well be the first time the subject has been tackled, in any form You can just go out and do the film, unaffected by any predecessors It's like being in a desert

In a way, in Britain every thought you have is being related to tradition, and that can make it hard to do the film in your own way You move in a thick sort of soup of firmly inscribed verbalised notions They are also very conditioned to sit and listen to the film, rather than look at it

I had a battle at first — on the **British Empire** series — actually to write my own films at the BBC They were documentaries, but the instruction was that the writing had to be done by established literary figures But I wrote my films in the end.

Did you produce and direct your films there?

At the BBC the documentary director is his own producer He is encouraged to think that he is free within a certain context He also gets a lot of freedom between the time he starts the film and the time he shows the rough cut

The rough cut viewing can sometimes be tough Though even at that stage if the producer and his boss just can't agree, there is the possibility of referral upwards, you see people up the ladder — even to the managing director of television — until agreement is reached

It's a very cunning system that depends on no written rules So you are never quite sure if it's a way of allowing individual aspirations to enjoy some reasonable self-expression or just a way of milking an individual dry But there is the recognition that the making of the documentary film is essentially one man's responsibility He will have the glory, and also suffer the blame

With regard to the "Empire" series, did many of the producers-directors come from the colonies?

Well, no The others were all BBC hands. I was the only one who had actually come from one of the 'Dominions' to work on the series

How did you reach the stage of being invited to work for the BBC?

I began at the ABC as a 'specialist trainee' producing schools programs — **University of the Air**, that sort of thing Then I found myself in the science unit and there was the chance of doing a full-scale documentary, as long as it had a science angle So I did **The Talgai Skull** and it did well, much to my surprise

The year after in 1968 I made **Dig a Million Make a Million** I had been planning to do a film about the 10-year drought and the day before the critical program meeting it rained all over Australia So I had to come up with another project really quickly, and I happened to see a newspaper headline about the mining boom and the way we were "selling the farm" to overseas investors I had also seen a Canadian National Film Board documentary on Lord Thomson, and that influenced me a lot It had all been done with ironic juxtaposition The method intrigued me

I was struck by the way it could take you along two paths at once The mining investment theme offered an ideal opportunity for this kind of contrast Here were these various men, all over the world, each presenting an attitude to justify their position Now juxtapose these attitudes with each other and with the factual data about the whole enterprise, like the huge profits, and you can see these men erecting elaborate moral justifications for what is really straightforward self-interest

It was this contrast which I sought to explore, not just the issue itself you know should we or should we not have so much overseas investment to develop mining That controversy affected the behavior of the people involved it was their behavior which most interested me I think that's a difference between the journalistic television documentary which reports and analyses an issue and the committed filmmaker's documentary which is concerned with its subject for its own sake

Usually that subject is mankind in one aspect or another I think mankind is ambivalent We try to deceive ourselves Most of us don't accept our ambivalence and we like to pretend to be something we are not We put up reasons for doing things which are not the true reasons This is a basic problem for the historian who has later on to discover the true reasons.

You are a history honours graduate. Do you somehow see yourself as an historian in the way you make films?

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George Augustus Robinson the bricklayer who took up the cause of the Tasmanian Aborigines

Top Bessie Clark one of the last Tasmanian Aborigines to survive — the whole race was extinct by 1876 **Above** William Lanney the last male Tasmanian Aborigine his body suffered terrible mutilation after his death

The last Tasmanian Aborigines at Oyster Cove circa 1860

AUSTRALIAN FILM CULTURE

Jan Dawson

The following extract is the introductory chapter to Jan Dawson's recently-published report on the Australian Film Institute. The report, which was commissioned by the institute in 1976, examines the information resources, publications and the distribution and exhibition services of the AFI. Copies are available directly from the institute, which is at 81 Cardigan St., Carlton, Victoria 3053.

Though no foreigner to either film institutes or the cinema, I am very much a foreign visitor to Australia. And in my dealings with even the most enthusiastic and helpful of people, I have been made rather firmly aware of this.

With its overtones of colonialism and outside intervention, the role of the 'foreign expert' is a delicate one in any context. (It's hard to appraise the laundry system without discovering the occasional cache of dirty linen).

Without presuming to play psychiatrist to the nation, it seems to me that in Australia the role is made doubly difficult. The lack of any solidly established, indigenous cultural tradition, the physical distance between Australia and the European elements of its heritage, the melting-pot composition of its population, the long-standing dominance of an imposed and imported culture, the relative isolation of Australians, not only from the rest of the world, but also from one another within a vast but demographically sparse country — whatever the reasons, Australians, in discussing their institutions with foreigners, offer a baffling mixture of arrogant nationalism and self-deprecatory comment. It's a combination designed to preclude comparative analysis. "Australia," the argument runs, "is inferior, inefficient and still in the amateur league.

"But that's the way things are here, and they are as good as they are ever going to be. It's like nowhere else in the world, so don't tell us how things work overseas, because there is no comparison and they couldn't possibly work that way here."

If I mention this all-too-frequently encountered attitude in this report, it is not to regale the Australian Film Institute's board of directors with my touristic impressions, but rather to suggest that it goes some way towards explaining the perplexing conservatism that underlies even some of the most progressively-minded organizations. (Is it, perhaps, a sense that "At least the status quo is ours, and they shan't take that away from us"?)

Quite apart from the fact that a complacent sense of inferiority is no foundation on which to build a cultural identity, it seems to me that it's an attitude worth articulating, analyzing and eventually refuting. Especially since it lies at the heart of two particularly damaging and defeatist misconceptions:

(a) That the lack of a clearly defined and indigenous 'film culture' is a condition unique to Australia, and

(b) That the crisis within the film industry in Australia is unique to that industry.

What is generally meant by a 'film culture' is, in the broadest terms, a nation's proud sense of its film history and achievements, coupled with an informed critical awareness of developments in cinema throughout the world, and an ability to locate and evaluate the national achievements in the wider, international context. It implies an ability to view films other than as isolated and unrelated events, and is generally taken to flourish in proportion as a film is seen/presented in the context of an era, a genre, a director's total work, a particular studio style, a school of film-making or — ideally — all these at once.

The term film culture implies a fundamentally academic approach to film — an awareness that, though designed, like Shakespeare's plays, primarily as entertainment for the groundlings, film texts may also fruitfully repay the same kind of detailed study. As film gains respectability as an academic discipline and film studies proliferate, the contextual approach gains ground. But only among a privileged and educated elite.

Though the constituent elements may be radiating nightly from the domestic TV set, a film culture is generally taken to connote an acquired awareness, rather than one imbibed with mother's milk. Healthy box office receipts or viewing ratings are not seen as a direct index of the health of a nation's film culture, though without them there can be little hope that the culture will germinate.

To the argument that people go to the cinema to be entertained rather than educated, the film culturist would reply that these are false alternatives, that in the same way as it is hoped that compulsory education for all children will produce fuller and more fruitful adult lives, so increased awareness of what lies behind what's on the screen may enable audiences to derive a heightened and more discriminating pleasure from their entertainment.

Though this seems platitudinously obvious, and though few would dream of objecting to the same line of reasoning applied to music, painting or sculpture, there is widespread resistance when it is applied to film. Deriving from the fairground, film is frequently dismissed as a popular mass medium, closer to the football pitch than to the opera house. Yet how many of the football crowd are content to attend a match without knowing who their team's manager is, or the names of the players, or the team's precise standing in the league tables? And why is it never argued that a knowledge of the rules spoils the crowd's enjoyment of the game?

If the filmgoer is traditionally encouraged to be more ignorant about his pleasures than either the music lover or the sports fan, this has less to do with film's status as a mass medium or with the debate about whether it should be viewed as art or entertainment, than with the industrial situation in which it is produced.

In the unequivocally industrial sphere, no one expects the manufacturers of cars or cosmetics to welcome the attentions of the ombudsman or the consumers' protection groups. Yet, because film is an industry which occasionally aspires to the condition of art, one finds a pervasive expectation that it is for the industry itself to take the initiative in creating more discriminating consumers.

That such an expectation is patently misplaced does not prevent its functioning as a powerful alibi for inactivity. There is also an element of realism in the expectation even after their completion, the industry retains a tight control over the products of its artists/laborers, and without its co-operation — if not its initiative — attempts to define and foster a film culture would remain essentially void of substance.

A further complication is the fact that the industry has its own dollars-and-cents criteria for assessing the historical importance of individual films, its own motives for analyzing — and controlling — the laws of supply and demand. A further consequence of their dependence on the industry for access to its products and a piece of their own history is that film-as-culture organizations invariably tend to operate in the margins of the existing industrial structure rather than risk, from an inevitably weaker position, confronting that structure head on.

In the practical sphere, local talent is most frequently expected to establish itself within the restricted and restricting form of the 'supporting short' (With one or two exceptions, national success is synonymous with international box-office appeal.) In the field of presentation organizations like the film societies and the National Film Theatre of Australia see their planned and documented programs as alternatives to, rather than models for, the commercial exhibitors.

To some extent this is realistic and right: no amount of exemplary screenings at any number of state film centres is going to dent the complex structures of multi-national business practice. At the same time, the passive acceptance of the them/us, art/commerce, mass/elite dichotomy merely strengthens the stranglehold of the status quo.

The alternative outlets appear content to equate alternative with permanent minority, satisfied with their peripheral, Cinderella role. Moreover, since many of them have grown from a local community's desire to define and express its own tastes, and see themselves as alternatives to the homogenous policies of a centrally controlled industry, they are understandably resistant to the ideas of centralization or of corporate action.

Understandably, but none the less, regrettably. In too zealously guarding their local autonomy and concentrating the bulk of their energies on questions of purely parochial policy, the alternative circuit unnecessarily undermines its potential power as a pressure group for change. Time and again, members of the film community's alternative society (be they independent distributors, university teachers or metropolitan film festivals) duplicate one another's efforts for lack of any free and open exchange of information. Equating autonomy with secrecy and consultation with interference, they intensify the isolation which is already such a severe obstacle to the emergence of any national movement.

Not only do they frequently fail to recognize that a community of interests exists and, therefore, to act upon it, they all too frequently view the existence of like-minded organizations as a threat rather than a support, and view with intense suspicion suggestions of closer collaboration.

Isolation induces paranoia, which in turn induces a cosmic vision of the enemy. Fragmented activity takes more time, to less effect, than concerted effort. To the outsider, it frequently seems that a national passion for shadow-boxing has replaced the need for a collective struggle.

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Jan Dawson, one time editor of the BFI's *Monthly Film Bulletin*, is a film consultant and regular contributor to a number of film magazines including *Sight and Sound* and *Cinema Papers*.

DONALD SUTHERLAND

Donald Sutherland was born in Canada in 1935, where he graduated as an engineer. After gaining theatrical experience in Britain and Canada he began his screen career in horror films. Following an appearance in Robert Aldrich's "The Dirty Dozen", his first major role was in Michael Sarne's "Joanna". Then came "The Split", with Jim Brown, Julie Harris, Gene Hackman and Warren Oates, "Start the Revolution Without Me", with Gene Wilder, Robert Altman's "M.A.S.H.", "Little Murders", "Klute", "Don't Look Now" (filmed in Venice), "S*P*Y*S", with Eliot Gould, and John Schlesinger's "Day of the Locust". More recently, Sutherland played the role of Attila the Fascist in Bernardo Bertolucci's epic "1900".

With Fellini's "Casanova", rarely has a director undertaken a project with such antipathy towards its main character. To Fellini, Casanova was nothing but "a stud with cold sperm". He claims he made the film only because the contract had been signed and he had already received an advance.

Every day during the shooting of "Casanova" Donald Sutherland had to submit to exhausting 'plastic surgery'; in the film his chin, nose and forehead have all been artificially altered.

In the following interview conducted on the "Casanova" set, Sutherland discusses this demanding role with *Cinema Papers'* Rome correspondent Robert Schar.

Historians admire Casanova as a raffinate, cultured man the perfect gallanter. Fellini doesn't, he detests him and finds his life without any interest. What do you think of Casanova?

As Santayana said People who do not learn by the past have to repeat it all the time" Well, that's what Casanova did When Fellini says Casanova doesn t have an interesting life it is because he didn t grow

The American used to say "Today is the first day of the rest of your life but he began as if today was the beginning of the future That s why he was capable of falling in love all the time, because he had no historical perspective whatever He literally believed that each love affair was the beginning of a new life He was completely devoid of all the failures of his past life

You talk about him being a gallanter or a cultured man He was cultured in the sense that he was acquisitive and he acquired vast amounts of knowledge but he wasn t truly intelligent because he didn t use his history His main ambition was to become a gentleman, he wanted to break the class barrier and he couldn t do it because he was a rogue a thief a liar a fool and he remained that all his life. He lied to himself until he died All through his books he is lying

Fellini detests him because he is a fool I feel for him because he is such a fool

What is the difference between Donald Sutherland and Casanova?

The difference between Casanova and me is that he had the confidence to live the present as if it was the keystone of the future, and I truly live my present as if it is really governed by the past The past affects me greatly but it didn't affect him at all

In the process of making the film I have become a little more infantile, like Casanova. For instance he was a great gambler I gamble, too and I generally win He was a big loser I gamble and win a little bit then I stop Just before shooting I went to Las Vegas and started to gamble and gambled the way I always did Then I started to lose, and I lost so much that I was chasing cheques all over the place it was incredible, just like Casanova He released something in me which was just part of me But then acting releases a section of yourself, it is just like psychotherapy.

Above Donald Sutherland as Casanova Fellini detests him because he is a fool I feel for him because he is such a fool

Do you think that for Casanova women were just like objects of conquest?

No, absolutely not, this is wrong There was never the sensation of conquest, at least he doesn't express it that way in his memoirs For Don Juan, women certainly were an object of conquest He was the antithesis of Casanova. He was the leader of a homosexual cult, and was under constant threat of death because homosexuality was a capital crime in Spain Casanova literally believed that with every relationship he set up it was true love, that it would last forever

This is what I mean about not having a historical perspective He

Bernardo Bertolucci (left) rehearses the drunken wedding scene with Donald Sutherland during the shooting of **1900**

did not learn anything. He believed every time when it happened that it was the real one. So women were not just objects of conquest for him. It was not only a sexual thing. He was often impotent, he often complained about impotency. I mean most of the great lovers in the world do.

In the film he says women are in fact more gentle, more reasonable and more human than men. To love and understand them you have to suffer and become a victim of them. Then you can become happy. This is terribly masochistic. A sad state — but that was Casanova.

What happened to all the women he was in love with?

He never left a woman. There is not one woman that he was with who ever spoke badly about him afterwards. They all loved him because they felt sorry for him, because he was a good lover and because he always took care of them.

You have been waiting very long for this part . . .

No. To anyone else who offered me this part I would have said "you've got to be out of your mind." I only wanted to work with Fellini.

What makes you admire Fellini so much?

He has a secret fantasy, but he isn't very objective, and he gleans from reality what Brecht talks about. Brecht wrote a poem to the Danish worker actors on theatre. And he talked about the ability to observe and compare. It is like Alexander Pope, the English poet, who said: "True wit is nature to advantage dressed, what oft was thought, but ne'er so well expressed."

Fellini has wit — has true wit. He is able to observe, to compare and to distil it in his fantasy and coalesce it in a homogenous entity which is film. To me he is one of the greatest filmmakers in the world.

In cinema, directors define what you look like by montage and by the selection of takes. They make all the choices and they really just use you as something to create the character. All you can do is to participate in their process. So you better pick the really good ones.

I decided to work with great directors. I asked Schlesinger, then Bertolucci and later Fellini if I could work with them. You don't work a lot, but it's wonderful when you do.

Before doing "Casanova" you worked with Bertolucci on "Novecento". What is the difference between these two directors?

Bertolucci and Fellini are two extraordinary, creative, intelligent, and brilliant men. But both have totally disparate styles of working. To work with Bertolucci is an intellectual, cultural, political and creative dream. To work with Fellini is to work with someone who can draw you a design of a plant, but draw it in your form and say: "OK, now you get in it and make those leaves move." He has an imagination, a fantasy, a humanity — and charm.

How does Fellini direct you . . . are his indications very precise or does he give you individual space?

Sometimes he indicates precisely, and sometimes he says: "I don't know, what do you think?" It varies totally. In the beginning he was very specific and as he got to know me more he would allow a little bit of elasticity.

He gave me the best direction I ever have had in my life, which is to keep my mouth closed. It's true. As Casanova I have a false chin and a false nose and Fellini says: "Keep your mouth closed!" all the time. I have a tendency to leave it open.

How did you prepare the character of Casanova?

I read and thought a lot about him. I also gave photographs to Fellini and he redesigned my face. Then after two weeks of working I forgot everything I knew because it is totally useless to know what I do. All that was essential was to know Fellini and to be able to respond to him. ★

Left Gillian Armstrong directing **Smokes and Lollies** a study of the lives of three young girls

Above Aylen Kuyululu during the shooting of **The Golden Cage**

Right Penny Chapman (standing) directing **Making a Living**

Far Right Jane Oehr's **Nuigini Culture Shock**

Part 3 of a historical survey of

In the past few years two factors have dramatically changed the prospects for women in filmmaking. The first of these is the concept of government assistance to independent filmmaking, one which has given opportunities also to men, which made possible the feature film revival and gave many filmmakers opportunities to direct short films.

Other important forms of government assistance have been the establishment of the Film and Television School, and the School's Open Program.

The second factor is the impact of what can loosely be described as the women's movement.

These two factors came together in the establishment of the Women's Film Fund, started by the International Women's Year Committee to fund through investment "films by, for or about women". Its first investment — in **Caddie** — has already been repaid and is beginning to make a profit which will be ploughed back into the fund.

In organizations like Film Australia the significant effect of the women's movement was to make men look positively at women for jobs whereas a few years before they would either have not been considered at all, or rationalizations would have been found for preferring men. At a producers' meeting at Film Australia in 1973, when ideas were being cast around for possible new producers, Anthony Buckley suggested it was time they had some women. He was met with a burst of laughter.

The Whitlam government, elected in December 1972, committed itself to the principles of women's equality, and to the ideals of International Women's Year, and government departments took the hint.

Suzanne Baker was appointed to Film Australia in February 1974 — the first woman producer in its history. Baker started her career as a cadet journalist on the *Sunday Sun*. Once a week she used to be sent to make a small appearance on the **Ray Taylor Breakfast Show** on Channel 7. She came from a family of journalists and they encouraged her to look away from the traditional field of newspapers towards the new media. When she finished her cadetship she went to London and worked in the press office at ATV. She then went to New York where she worked at NBC, first as a secretary and then as a researcher for top newscaster Frank McGee. She did a six-week summer intensive course at New York University which she said taught her the jargon, "and that's about all". Back in Sydney she worked for ABC radio and for Bob Sanders' television session, **People**.

Bob Raymond invited her to join his new **Project** series on Channel 9. "Between us we did everything, with only an editor to help," Baker wrote, directed, produced and interviewed for six one hour documentaries. She said such conditions were impossible to work under for long and she left for Britain, where, at the BBC, she saw how programs like these were made by experienced people, and realized how they should be made here.

When she returned to Australia, having decided to freelance as a journalist, she was offered the job of women's editor of the *Sydney Morning Herald*. She stayed there for two years during which time she radically changed the traditionally snobbish and old-fashioned women's section. She began to run lively well-informed articles on community and women's problems never aired so frankly in the *Herald* before. However, management conservatism turned against the new style and Baker left because she said "boredom eventually got the better of me".

She has produced 27 films at Film Australia, mainly about social issues for such sponsors as the Health, Social Security, Tourism and Recreation departments. With director Bob Kingsbury she made a series of vignettes on problem situations for the **Mike Walsh Show**. Other films include **Women and Leisure**, **Sister If You Only Knew**, **Ultra-Sonic Examination of the Brain in Children**, **Health — The Australian Concept**.

She commissioned Bruce Petty to make the animated film **Leisure**, which has recently won an Academy Award. She feels her background in television and newspapers has influenced her investigative approach to filmmaking.

Caroline Jones, well known as a television producer and compere, was appointed to Film Australia as a producer in 1974. She produced several documentaries, including a film about the attempt by some idealistic Australians to establish a new Utopia in Paraguay in the late nineteenth century. She has since returned to freelancing for **Four Corners** and other programs.

Meg Stewart joined Film Australia as a production assistant in the late 1960s, after graduating from the University of New South Wales. She said: "When I first joined, most of the men on the staff impressed upon me — in a kindly way and for my own good — that it was very difficult for a woman to become a film

women in Australian film production

Meg Stewart and Joan Long

director, that a film director required certain qualities women just didn't possess — qualities like leadership, determination, etc, etc. They allowed that women could make good editors, but if by some chance women did become film directors, then, they insinuated, there must be some pretty nasty aspects to their characters."

Stewart went through the various stages of on-the-job training at Film Australia. However, she did not become a director there. She had to wait until she got a grant from the Film, Radio and TV Board of the Australia Council to make **She's My Sister** (1974). In 1975 she made **Slipway Dreaming**, also with a grant. In late 1975 she directed a film for the South Australian Women's film unit, One One Films, **They Reckon a Woman's World's Just It and a Bit**, about a group of women who set up a suburban care group which changes their lives.

She said: "Personally, I didn't find working with women necessarily made the production of a film any easier, but it was something to be confronted with a producer of the same age and sex. At least the fighting terms were equal. It was the best documentary work I've experienced."

Debbie Kingsland joined Film Australia as a production assistant, also in the late 1960s. She has since become a director, and is at present the only woman staff director there. She was unit manager for the crew which travelled to India to make the **India** series for schools. She directed two of the films, one about an Indian girl who has an arranged marriage, and one about a Moslem girl attending her first year of university while living in strict purdah.

In the past few years Film Australia has provided contract work for freelance women filmmakers. Jane Oehr, one of the most talented of the younger women directors, made **Stirring**, commissioned from Film Australia by the Department of Education to illustrate an innovative social science teaching method. **Stirring** won a Silver Award in the Australian Film Institute Awards in 1975.

She directed **Seeing Red and Feeling Blue**, about menstruation, a Film Australia contribution to International Women's Year. Oehr made the film in conjunction with the Women's Theatre Group in Melbourne. It mixes drama with social realism and songs, and, after some controversy over its final length and content, is now in distribution.

Oehr first became interested in filmmaking while living in London. She made a silent film on her own, then went to work for the BBC. There she was put through the BBC film and training course, then appointed to the Children's Department, and to **Late Night Line-Up**.

In 1970 she made **Four Women Filmmakers**, which includes segments on Agnes Varda and Mai Zetterling. She made a compilation film, **The Black Man in the Cinema** on the role of black actors in films since the early days. She says she was fortunate to be working with people at the BBC who allowed her to carry out some of her own ideas.

With Ian Stocks, she made **Tamu** (1972) about painter Donald Friend in Bali. Back in Australia her next major film was **Niugini, Culture Shock** (1973), with script and photography by Ian Stocks. It won the Rouben Mamoulian prize in the Greater Union Awards in 1975. Like other women, Jane found that working in partnership with her husband made it possible to achieve things she might not have otherwise, but she and Ian are now working independently.

Although she feels she didn't learn a great deal about filmmaking at the BBC it is obvious that her experience there has considerably influenced her flexible and exploratory approach to her subjects. With the help of a Creative Fellowship from the Film and TV Board she has written three dramas designed for a television market.

Jan Sharpe was a production assistant at Film Australia for a few years in the early 1970s, but left, and later was a researcher for ABC Television. But in 1976 she returned to Film Australia on contract to help prepare a series of 10 films on adolescence, **Why Can't They Be Like We Were**, which were shown on the **Mike Walsh Show**. She directed two of the films. She is now researching concepts and attitudes for a new series of films on adolescent sexuality for Film Australia.

Janet Isaacs has worked in the television and film industry since 1971. After leaving the University of Adelaide she made a short film, **Footage**, on an Experimental Film Fund grant. She went to Melbourne, applied for a job at Crawford Productions, and was appointed a production assistant. After a while she asked for and was given a chance to go into editing. Later she became the first woman first assistant director at Crawfords. She says that Crawfords' gave opportunities to women, partly because of the position of authority in the organization of the intelligent Dorothy Crawford.

Meg Stewart directing **Just It and a Bit** — a film about the women of the Salisbury Cafe Group

She left Crawfords to freelance, and was appointed production manager on the Film Australia 16mm feature **Wolkobot Bilongtonten** made in New Guinea by Oliver Howes. Her next job was associate producer on **Who Killed Jenny Langby?**, directed by Donald Crombie for the South Australian Film Corporation. She returned to Film Australia to be production manager on **A Steam Train Passes**, and was production manager at Graham Jennings Productions for three months. Then followed a stint of first assistant directing on **Caddie**.

Her first film as director was **Sister If You Only Knew** for Film Australia, an hour-long film dealing with the particular problems of urban Aboriginal women, which was shown on the ABC's **Chequerboard** series. Her next was **Looking After Ourselves**, a 25-minute documentary about the Adelaide Women's Community Health Centre for One One Films in South Australia.

Last year she produced a dramatized documentary, **Do I Have To Kill My Child?**, an independent enterprise devised in conjunction with Anne Deveson and Donald Crombie, who directed it. Film Australia lent their facilities and it was partly financed by International Women's Year.

It has already been sold to Channel 9, Sydney for viewing in April. Isaacs will attempt overseas sales at the MIFED television market at Cannes this year. She is now working with Jay Bland on a script for a children's feature film, which she hopes to direct as well as produce.

Dagmar Ross in Jem Thomley's **Still Life**

Penny Chapman is a producer with the South Australian Film Corporation, and is currently working as assistant to John Morris, the head of production. Chapman, a graduate of the Australian National University, and a former Public Service trainee, began her association with films as a project officer with the Film and Television School in Sydney. It was while working at the school in 1973 that she helped organize Women Vision, the historic weekend meeting at the Sydney Filmmakers' Co-op which was a catalyst for women's independent filmmaking.

Chapman joined the SAFC in 1974. She co-ordinated a community video project in Adelaide, then organized an actors' workshop and a writers' workshop.

In 1975 Chapman, while an associate producer at the corporation, managed to obtain a grant of $134,000 from the Regional Economic Development Scheme, and organized what to date has been the most adventurous women's film project undertaken by an institution.

Half the money was to go into research on daytime television — why women watch it, and the attitudes of daytime television programmers. The program began in September 1975 and was completed by February 1976. The results are being written up and prepared for publication.

The other half was to produce a series of films for women, to be screened on television. Production of the films began in October 1975, and nine months later four half-hour documentary films were finished. As well as **They Reckon a Woman's World's Just It and a Bit**, directed by Meg Stewart, and **Looking After Ourselves**, directed by Janet Isaacs, it produced **Smokes and Lollies**, directed by Gillian Armstrong, about 13 and 14 year-old girls' attitudes to the world, and **Making a Living**, about strippers, directed by Chapman.

The process of making the films was not regarded as a workshop, but was designed to offer an opportunity to as many women as possible of working in the film industry in a professional capacity. Men were used on both camera and sound, but they had women assistants, two of whom, Jan Kenny and Erica Addis, have become the first women to work on the camera crews of Australian feature films.

Smokes and Lollies: Kerry is thirteen and into smokes — but not yet out of lollies

Lesley Hammond is also a producer with the South Australian Film Corporation. She had formerly set up the corporation's 16mm sales department. Films now in her charge, or just produced are **Family Planning**, **Waterbirds of South Australia**, **Adelaide Festival of Arts**, **What Public? What Service?**, **Police in the Community**, **Building Schools**, **Food From the Reluctant Earth**, **Manpower Training**, and **Shapes in Space**.

Gillian Armstrong is one of the few graduates of academic film courses to make a mark as an independent director. In a four-year art course at the Swinburne Institute of Technology in

Looking After Ourselves, a film about the women's health movement, directed by Janet Isaac (standing).

Film for Discussion by the Sydney Women's Film Group

Melbourne she gained a Diploma in Film and Television. **The Roof Needs Mowing** was her final-year film. She then worked for a year as an assistant editor at Kingcroft Productions, Sydney.

In 1973 she was one of 12 students who gained places at the Film and Television School for its one-year Interim Training Scheme. There she made **One Hundred a Day**, adapted from an Alan Marshall short story about a girl who has an abortion. The film won a Bronze Award in the 1975 Australian Film Institute Awards. She also made a documentary **Saidee Night**, and **Gretel**, adapted from a short story by Hal Porter.

After leaving the Film School she worked on three feature film crews: art director on **Promised Woman**, assistant art director on **The Removalists**, and art director on **The Trespassers**. In 1975 she raised the money, partly from the Advanced Film Fund, to make an hour-long story film, **The Singer and the Dancer**, which won the fiction section of the 1976 Greater Union Awards. An adaptation of another Alan Marshall short story, the film has been bought by Columbia, blown up to 35mm, and is to be released with **The Hireling** in Sydney in April at the Village Cinema, and in Melbourne at the end of March at the Australia Cinema.

In November 1975 she directed **Smokes and Lollies** for the South Australian One One Film Unit. She is now working on a feature film screenplay from her own idea, and she is also collaborating with Elinor Whitcombe (who wrote the screenplay for **The Getting of Wisdom**) on the screenplay for **My Brilliant Career**, from the Miles Franklin novel, which she will direct for producer Margaret Fink.

Armstrong's work shows a definite flair for story telling, skill with actors, and a strong visual sense — all the ingredients which go to make a feature director.

Gladys Elphick in **Sister if You Only Knew**, directed by Janet Isaac.

Ayten Kuyululu is attempting to set up an $800,000 feature film, **The Battle of Broken Hill**, which has just been given an investment by the Australian Film Commission. A migrant from Turkey, she wrote radio plays and film scripts in Istanbul between 1950 and 1964, and acted and sang with the Turkish State Theatre, the Turkish State Opera, and in private theatres.

From 1964 to 1971 she lived in Sweden, where she sang with the Swedish Royal Opera. Her first film, made with a grant from the Swedish Film Institute, was an hour-long black and white television film, **The Outsiders**, which has been distributed in Scandinavian countries.

Since migrating to Australia in 1971 she has written and directed two 16mm films, **A Handful of Dust**, and **The Golden Cage**. **A Handful of Dust** won the Greater Union Fiction Award in 1974. Neither have been commercially released in Australia, although they have been shown at Festivals. All three films so far have dealt with the problems of Turkish people caught in the conflict between the cultures of their birthplace and of their adopted land.

The Battle of Broken Hill expands this theme — based as it is on a real historical incident in World War I, when a couple of Moslems living in Broken Hill shot up a trainload of Australians during the Gallipoli confrontation. She has worked on the screenplay with Ralph Peterson, an Australian writer, and she is now setting about the task of raising the remainder of the finance. Donald Crombie is to direct the film.

Anne Brooksbank is an experienced Sydney scriptwriter who has written a number of film scripts. She has won three Awgie Awards for **The Choice** (documentary 1970), **Moving On** (co-written with Cliff Green, 1972), and a children's film, **Avengers of the Reef** (1971). With Bob Ellis she has written some feature scripts which have not yet been produced. She has also written many television scripts, and a stage play with Bob Ellis, **Down Under**, produced at the Stables Theatre in Sydney last year.

Sally Blake wrote the prize-winning hour-length film **Matchless** (1973) which was bought by the ABC, and she collaborated closely with John Papadopolous on its production. She has since written **Jogstrot**, again with John Papadopolous directing, and she has worked on its production.

In recent years groups of women have taken the training initiative themselves, and have run workshops with the assistance of grants from the Film and Television School. These workshops are a manifestation of women's frustration at not being accepted into the professional mainstream as well as of their need to say things not being said in professional filmmaking. They have already had an influence on the industry, both by giving practical experience to women who would not otherwise have been able to achieve it, and by exposing areas of experience and points of view as yet rarely glimpsed in professional filmmaking.

Some extremely interesting and useful films have come out of these workshops. However, they are beyond the scope of this series of articles, which are a record of women who work, or have worked professionally in the Australian film industry.

A future article, to be written by Elizabeth Knight, will deal with women working in the film industry in other capacities — editors, production managers, continuity, art directors, costume designers, sound recordists, cameramen, etc. ★

INCOME TAX LAW AND ITS APPLICATION TO

This is the first in a series of articles on tax legislation and the film industry, with contributions from specialist legal and commercial practitioners in the field both from Australia and overseas. Below Melbourne solicitor Ian Baillieu discusses income tax law and its relationship to film production and distribution costs and proceeds. In a separate item (see box) Peter Martin, a Commissioner of the Australian Film Commission, outlines the international tax situation.

What costs of producing and distributing a feature film are allowable deductions for Australian income tax purposes? Are such deductions allowed to the film producer or to the persons who have financed the production? To what extent are proceeds from an Australian film assessable for Australian income tax? Who has to pay the tax?

These basic questions must have been asked by most Australian film producers and investors or at least by their accountants and lawyers, yet there is no apparent consensus on the answers. Moreover it seems that our reborn film industry is still too small or too new to receive specialized attention within the Income Tax Department so the legal uncertainties have not been resolved by established departmental practice.

The following views on the application of the present income tax laws to the Australian film industry, while believed sound, are put forward diffidently knowing that in the absence of direct judicial authority on some points some producers and investors have adopted other views without yet meeting opposition from the Commissioner of Taxation.

First, some essential, factual and legal background although for the sake of brevity this must be stated with certain simplications and without all the details that would be necessary for complete accuracy.

FILM PRODUCTION, OWNERSHIP AND MARKETING

Cinematograph film production is a manufacturing industry. (In this it differs fundamentally from theatrical production which is why theatrical precedents are of limited use for films.) The property created by such manufacture comprises both tangibles

- The master negative (and any intermnegatives) used to make release prints of the film, and
- Release prints of the film,

and intangibles

- The Australian copyright in the film (which for an Australian-made film subsists as soon as the master negative is made), and
- Separate rights of copyright in the film in numerous other countries depending on the respective laws of those countries.

Both the tangible and the intangible items of film property on coming into existence belong to the person who has produced them, unless the producer has contracted to produce them for someone else to own in which case the property belongs to that other person (A company is of course a person in the eyes of the law.)

It is possible under copyright law to pre sell interests in the copyright. Thus a producer may finance a film by selling shares in the potential copyright to the persons who provide the finance before the film is made. Normally convenience in marketing dictates that only equitable shares be so sold so that on the film being made the producer still becomes the full legal or nominal owner of the copyright while the financiers acquire shares in the equitable or beneficial ownership i.e. the producer becomes a trustee of the investors' shares in the copyright, with the powers of disposal. (A trustee can dispose of trust property free of the interests of the equitable or beneficial owners which then attach to the disposal proceeds instead.)

The usual way of marketing the property in a completed film is not to sell it but to hire it out. A typical film distribution agreement does not vest any property in the distributor but grants the distributor a licence of the copyright so far as necessary to enable him to distribute the film for exhibition in a specified geographical area during a specified period, and provides for prints of the film to be loaned to him for that purpose. Nevertheless property in a film is sometimes disposed of by sale either wholly or partially.

The legal owner may sell the whole of the property in the film to a distributor or to some middleman who will in turn seek to have the film distributed or he may sell particular items e.g. the copyright subsisting in certain countries or he may sell a part shareholest on some other basis e.g. a percentage share worldwide.

Note that sale means outright sale. If a purported sale contract provides for the property to revert to the vendor after a certain period or on the happening of a certain event (other than by exercise of an option to repurchase reserved by the vendor) it is not a true sale but a licence or hiring out. It is not necessary, however, for a sale consideration to be a lump sum. There may be a sale for instalments or indeed for any form of consideration.

Marketing a film usually involves marketing some or all of the rights of copyright in the film but in countries and geographical areas that are devoid of copyright law (e.g. the internal waters traversed by planes and ships) only the tangible property can be marketed.

SCHEME OF THE AUSTRALIAN INCOME TAX LEGISLATION

Income tax in Australia is at present levied only by the Federal government by the Income Tax Assessment Act. It is levied on each person's taxable income which is the amount if any remaining after deducting from the aggregate of such of that person's gross receipts in each financial year as are classed as assessable income such of that person's outgoings losses and allowances as are allowable deductions.

The Act applies to non residents of Australia as well as to residents. For non residents the rate of Australian tax is sometimes limited pursuant to international tax agreements entered into by Australia. Subject to any such limitation an individual is taxed at a rate increasing with his taxable income while a company is taxed at a flat rate.

Assessable Income and Exempt Income

The Act does not define income though it specifies that certain categories of receipts (e.g. royalties, interest, dividends, income received from a trust) are to be counted as income in determining what other receipts are income receipts which may be included in assessable income as distinct from capital or non-income receipts which (apart from special provisions in the Act) may not reliance is placed on general concepts and usage assisted by judicial elaboration and there is a vast body of case law concerned with this distinction.

The proceeds of selling property that forms the whole or part of the income-earning structure of a business are regarded as capital receipts. The proceeds of using or hiring out such property or of realizing assets (e.g. trading stock) in the course of operating the business are regarded as income receipts.

The proceeds of sale of a capital asset may however include profits that are required by the Act to be treated as income. Thus special provisions categorize as income any profit arising from the carrying out of a profit making undertaking or scheme or from the sale of assets acquired for the purpose of profitmaking by sale or from the sale of assets within 12 months after their purchase.

The assessable income of an Australian resident includes all income derived by him beneficially from all sources whether in or out of Australia other than exempt income. The assessable income of a person who is not resident in Australia is confined to non-exempt income derived by him from sources in Australia.

For present purposes a relevant category of exempt income for an Australian resident is income (other than dividends) derived by him directly or indirectly from foreign sources where that income is subject to income tax in the country of source provided the Commissioner is satisfied that the foreign tax liability has been or will be complied with. The rate of foreign tax is relevant. Also income received by a resident or non-resident from a trust is not taxable if it has already been assessed for Australian income tax in the hands of the trustee.

Income of Trusts

Trust income is generally not assessed for tax in the hands of the trustee but is included (net of such relative outgoings incurred by the trustee as are allowable deductions) in the assessable income of the beneficiary who receives or is entitled to it, pro rata if there is more than one beneficiary.

INTERNATIONAL TAXATION LEGISLATION AND FILM INVESTMENT INCENTIVE

Peter Martin

One of the biggest fallacies which has widespread circulation in the film industry is that of all the countries of the world the US is almost the only one which does not provide government assistance to its film industry.

The fact is that the US government until recently at least has probably provided more assistance to its industry than any other government in the world.

What has clouded the perspective on this question is that in the US government assistance has come in the form of major tax concessions to film industry investors.

Before Congress instituted tax reforms late last year it was possible for a film industry investor in the US to work leverage on his tax claim — i.e. he could claim tax deductions based on a film investment which were larger than the total money he placed at risk.

Tax leverage is now apparently wiped out. However in spite of this US tax laws still officially permit two-thirds of the capital actually at risk in a film to be written off in the first year of the film's life provided the film has 80 per cent US content.

The concept of the first year write-off of film industry investment is a common one internationally although with the exception of West Germany governments appear now to be wary of leverage concessions.

Historically if we are to look for a country with which we choose to compare ourselves Canada provides a case in point. The idea for the Australian Film Development Corporation, for example was obviously based on the Canadian Film Development Corporation and for good reasons Australia and Canada share similar problems in the film and television industries. Both are English speaking countries and they have small populations and cultural backgrounds similar to the US.

In Canada the attempt to establish a viable national industry has involved a two-prong attack — with the CFDC operation on the one hand and indirect assistance through tax concessions on the other. Canada now allows an investor in a defined

If however the first has income to which no beneficiary has become entitled by the end of the financial year, for instance if the trustee exercises a power under the trust to accumulate income the Act requires such income (net of the relative outgoings as aforesaid) to be assessed for income tax in the hands of the trustee as if it were the sole income of an individual taxpayer.

The High Court has interpreted this requirement to apply only to income derived from Australian sources regardless of where the trustee is resident.

Consequently if a trustee accumulates income derived from a foreign source even if it is not exempt through having been subject to tax in the country of source and even if the trustee is resident in Australia, no Australian income tax is assessed on the accumulated income before the time when a beneficiary becomes entitled to it. Even then it will probably not become assessable for Australian tax if the beneficiary is a non-resident. (This last point is not absolutely certain because it is just possible as discussed below that the accumulated income when distributed will be held to have acquired an Australian source to the beneficiary either by virtue of the trustee connection with Australia or in the case of film proceeds if the distributing trustee is resident in Australia by virtue of a special Section of the Act.)

Source of Income

In determining whether particular income is to be

THE AUSTRALIAN FILM INDUSTRY

Ian Baillieu

Canadian film to write off 100 per cent of his risk capital invested in a film in the year the film was first released.

The Canadian scheme involves a process of certification by relevant government authorities to ensure that the film meets the criteria the government believes are important in developing the industry. Leverage has been specifically ruled out by legislation.

West Germany does not appear to be so concerned about the prospects of leverage (although some doubts appear to be emerging within the West German government about the present scheme). Officially it has been possible in West Germany for a film investor to claim a deduction of $2.50 for every $1 of risk and a complex system of controls through government agencies has been established to check the qualifications of the particular investments against among other things national content criteria.

Based on these examples it can hardly be said that, with its present tax structure, Australia offers great prospects for attracting film industry investment. In comparison with the 66⅔ per cent write off in the U.S., the 100 per cent write-off in Canada and the 250 per cent write-off in West Germany, the maximum first year write-off available for film investors in Australia is effectively set at 4 per cent, with the certainty that write-offs in following years will be reduced below even this level.

What the Australian tax legislation says in effect is that a film copyright as a unit of industrial property can continue to produce income for 25 years from its first release. The problem here is that our main tax legislation was drafted in 1936 and amended in 1956 — at times when the Australian film industry had collapsed almost entirely and was in pre television hibernation. It is not surprising then that the law appears to have been designed almost entirely with written copyright in mind and it is only now that its flaws have been noticed.

It might be arguable that copyright of a book has an effective life of 25 years. There can be no doubt that the effective life of even the occasional successful Australian feature film is lucky to be as long as 25 months, let alone 25 years, while an unsuccessful film has an effective life closer to about 2.5 weeks.

If the success to failure rate of Australian films is estimated at 1 in 5, then the tax laws estimate of an effective life is out by about 2400 per cent! Even in the U.S., the odds against a **Gone With the Wind** are something like 10,000:1. If we manage to produce a **Gone With the Wind** our current tax laws may achieve slightly more relevance. But that is a long time to wait.

included in a person's assessable income. The source of that income assumes vital importance. Source does not simply mean the place from which payment is dispatched to that person, though that may be one of the relevant facts. Rather the source is the country with which the derivation of that income is predominantly connected, having regard to all the contributing facts and circumstances.

It is a question of fact which may not be easy to answer. Sometimes a particular receipt may be found to be attributable to two or more territorial sources in which case an apportionment may be necessary.

Where, as in the case of film proceeds, the income is attributable to the sale or licensing of property, the location of the property is often the predominant fact determining the source.* There may however be circumstances in which the place where the sale or licensing contract was made or is administered is regarded as more significant. For instance proceeds flowing from an agreement to grant worldwide distribution rights to a single overseas distributor might be regarded as having their source in the country from which that distributor principally administers that agreement notwithstanding that the distribution involves dealing in rights of copyright located in many separate countries.

Film proceeds fall within the Act's definition of royalty income. The main significance of this here is that it is possible that some film proceeds paid to a non-resident might be deemed to have when on the facts they would not otherwise have an Australian source by virtue of Section 6C of the Act which provides among other things that income that is derived by a non-resident and consists of royalty paid to the non-resident by an Australian resident shall (except to the extent that the payment is an outgoing incurred by the resident in carrying on a business through a permanent establishment outside Australia) be deemed to be derived from an Australian source.

In our film industry however a situation in which film proceeds not having (apart from Section 6C) an Australian source are paid to a non-resident by an Australian resident is only likely to arise where the Australian resident is acting as a trustee as when an Australian producer is entrusted by the investors with the overseas marketing of the film and with the collection and distribution to them of the resulting proceeds and an investor (or the investor's assignee) is resident overseas.

It is doubtful how far Section 6C applies to a trust situation. For instance the Section apparently cannot have the result of creating tax liability for a trustee who receives a payment of the kind referred to since the Section does not apply to the part of the Act that exclusively governs the taxation of trustees.

Does Section 6C render a non-resident beneficiary liable to pay Australian tax on the distribution to him of trust income which the trustee has derived as royalty from a source outside Australia just because the trustee happens to be resident in Australia? This has never been judicially decided.

Because it seems unsatisfactory that such a changeable circumstance as the trustee's residence should be the sole determinant of the beneficiary's tax liability it would not be surprising if a court held that distributions under a trust cannot consist of royalty for the purpose of Section 6C and that the Section applies only to payments of actual royalty in which case it would have little practical effect in determining the source of proceeds of an Australian film.

This discussion leads to the question whether apart from the Act income received by a beneficiary under a trust is always considered to have the same source to the beneficiary as to the trustee. This is widely assumed but it has never been judicially decided and on principle there seems no reason why the terms and territorial aspects of the trust should not be taken into account in determining the source to the beneficiary of his income under the trust. It is difficult though to indicate what particular circumstances might result in the source attributed to trust income paid to the beneficiary being regarded as different from the source attributed to any of such trust income accumulated by the trustee.

When the intermediary is an agent as distinct from a trustee there can be no question of the source of the income being affected since derivation by a person's agent is considered to be derivation by that person.

Similarly such an agent's own tax-paying status is irrelevant to the principal's tax liability. For example if the Australian Film Commission, which is itself exempt from paying Australian income tax, collects and disposes of the proceeds of a film on behalf of the film owners, that does not in any way relieve the owners from their tax liabilities with respect to those proceeds.

Identity of the Taxpayer

The person liable to pay the tax on income is the one who derives it (subject to the special rules concerning trustees which have been mentioned above). Who then is considered to have derived income?

The Act regards all income as being either income from personal services or income from property. Film proceeds and income received from a trust are in the latter category.

With income from property generally the person who owns the property is considered to derive the income so to understand how the proceeds of a film will be taxed it is necessary to know who will own the copyright. This is subject to several exceptions.

First beneficiaries may derive income under a trust without having any vested interest in the trust property. Thus a trust instrument can direct the trustee to pay the income to a certain person for life or until the happening of a certain event or give the trustee a discretion as to the division of income between a number of beneficiaries.

It may however be undesirable to organize an Australian film production so that the film property becomes subject to this kind of trust (as contrasted with a trust in which the producer is just the legal title holder with responsibility for marketing the film for the investors interests) since the documentation may attract ad valorem stamp duty as a settlement. Moreover discretionary interests are incompatible with the usual wish of unrelated investors to fix their interests relative to each other.

Secondly partners may under the terms of their partnership agreement (which they may vary from time to time) derive income from property which they do not all own. Again however it may not be desired to organize an Australian film production as a partnership between the producer and the investors.

Thirdly it is possible validly to assign a right to receive income from property without assigning the property itself. The assignee then derives the income. Such an assignment may be for a definite or indefinite term and may apparently be revocable to the extent that it has not taken effect. If the assignor does not strictly have a right to the income but merely an expectancy (as would be the case with most owners of film property) the assignment must be for valuable consideration and it takes effect as and when a right to the income arises.

The Act however provides that if such an assignment will or may for any reason other than the death or legal disability of the assignor terminate before the seventh anniversary of the first payment of assigned income to the assignee, the assignment shall be disregarded for the purpose of calculating the assessable income of the assignor. In that case it is possible for the assigned income to be included in the assessable incomes of both the assignor and the assignee. There is such a dearth of authority on the meaning of this part of the Act that in view of such assignments being inherently revocable it would seem an undesirable risk to assign a mere right to income if it is practicable to achieve the same object by assigning the income producing property, or part of it, instead. The latter type of assignment is not caught by the Act.

If the person who derives income is under some obligation (other than as a trustee) to pay the income or some of it away the income will nevertheless be included in his assessable income and whether the obligation will reduce his taxable income will depend on whether the discharge of the obligation is an allowable deduction.

Allowable Deductions

The main provision of the Act relating to allowable deductions is Section 51(1):

> All losses and outgoings to the extent to which they are incurred in gaining or producing the assessable income or are necessarily incurred in carrying on a business for the purpose of gaining or producing such income shall be allowable deductions except to the extent to which they are losses or outgoings of a capital, private or domestic nature.

The case law concerned with the interpretation of this Section is too vast to be summarized here but a few points should be noted.

Losses and outgoings incurred partly in the production of assessable income and partly in the production of exempt or non-assessable income must be apportioned.

It is not necessary for the losses and outgoings to be incurred in the same financial year as any particular assessable income. It is sufficient if they are generally for the purpose of producing assessable income for the taxpayer. If they are contracted for that purpose it does not matter that they are incurred (or maturity of the contract) in some later year, so long as the business undertaking is still continuing.

The Act does not define capital expenditure. The determination of whether a loss or outgoing is of a capital or of a revenue nature is a matter to be decided on general concepts with the aid of judicial elaboration.

The essential distinction is between expenditure for the purpose of establishing or enlarging the business entity, structure or organization which is set up or established for the earning of profit, and expenditure incurred in maintaining and operating that entity, structure or organization in order to produce regular returns by means of regular outlay, the difference between the outlay and the returns representing profit or loss.

For example repayment of loan finance is not an allowable deduction but payment of interest on a loan may be (of company dividends which are not allowable)

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* Note that rights of copyright are considered to be located in the respective countries under the laws of which they subsist.

BERT DELING

In 1962, after seeing Orson Welles in "Compulsion", Bert Deling decided to enrol in Law School at Melbourne University. He ended up running the University Film Society and studying American cinema and the 'new wave' of French films.

Deling then went to the ABC for a short while working as an editor. Then, over the next three years, he evolved the idea for his first film, "Dalmas". However, having no professional experience as a director, Deling decided to join a company making television commercials by convincing them that he was an expatriate commercial maker recently returned from Britain. Having acquired some of the necessary skills, he completed "Dalmas" and went on to make "Pure Shit".

In spite of a stormy reception from film critics, social commentators and censors, "Pure Shit" shared the prize for the "most creative entry" in the 1976 Australian Film Awards.

At present Deling is working on several projects, including a script centred around the Australian press, a comedy about matriarchy and madness, and a 'road movie'.

Bert Deling was interviewed for *Cinema Papers* by Beryl Donaldson and John Langer when he was in Melbourne recently assessing scripts for the Australian Film Commission's Creative Development Branch.

Above Crew members confer on the set of Pure S **Right** Bert Deling

What was the background to your decision to make "Pure Shit"?

Since I was very young, I seem to have been surrounded by people whose lives are modified, controlled, and changed by new experiences they have had as the result of drugs — an experience which the generation before that just didn't know

I think drugs generally have been an extremely mixed blessing for this generation, and I think there's an excellent case to be made that drugs have channelled off a lot of energy, which under other circumstances might have been used very productively. Depending on how paranoid I am at any given moment, I think of that as either a historical accident or a brilliant example of social engineering

We had a two-pronged motivation to make the film I had known the people at the Buoyancy Foundation for a long time, and they said that they would like to set up a film they could use because the sorts of films they could get were either made by the Food and Drug Administration in America or else they were made here by the Catholic Television Association You could show these films to kids in fifth and sixth form and they would just sit there and laugh — this generation's version of **Reefer Madness**

I also knew a lot of people who had got into smack over the past two or three years A really interesting thing had happened, in that many people, middle class intellectuals who had always been extremely scathing about smack and the people who got into it, had become involved themselves So I was interested in talking about that

I knew a lot of people in that situation, and the major thing that got us into the film was that we wanted to work with these people and give them the positive experience of creating something Because when they finally decide they don't want to do dope any more, they stop and look around and see a world that is just as depressing, just as uncreative, just as bitter and sterile as the world that caused them to get on in the first place . nothing has changed Why shouldn't they go back to dope — they're certainly not being offered anything else

We started having meetings at Buoyancy a couple of nights a week, and they would come and rave about their life experiences That went on for months The idea was to make it fairly arduous so we would know that the people who lasted through it could stick out the high and edgy stuff that happens when you are shooting a film

Everybody around the industry freaked, saying "What are you getting into, man? You're making a feature and going to crew it and cast it with junkies You're going to make three days if you're lucky!

But they never missed a call they were never late, they worked like crazy 14 hours a day for five weeks for no money They worked faultlessly and they worked harder than any film crew I have ever worked with We had our dramas, but I think ultimately it was more positive than negative for all of us

We wrote the script out of their experiences There is nothing in the film that they hadn't experienced themselves The only kind of distortion is that instead of it being made up of all the stories about what had happened in the Melbourne drug scene in the past two years, it was set in a 48 hour period The idea was to make a film that was accessible, so it was a conscious decision to put it into a kind of melodramatic comedy situation — melodrama because that's the way people relate to films, comedy because without it it would have been unbearable to sit through

To a certain extent there are criticisms to be made of that There isn't a lot of comedy in the day to day life of a junkie, and some people have pointed out that if you are going to make a film about 48 hours in the life of a junkie you'd probably just sit him down in a real scungy room and have him staring at his toe. This was discussed and there was a hell of a lot of political discussion about the attitudes of the film and who the audience was going to be

From what you have said you obviously don't see yourself as a traditional director. Just how do you see the director's role?

I guess it varies from project to project What we have managed to do over the last two films is to get rid of the hierarchy But ultimately it comes down to a decision about what would be in the script and how the lines would go and at this point people with skills, which are based on experience, will tend to dominate

The way it functioned on **Pure Shit** was that it did require a consensus for something to get into the film For instance I feel about smack the way Burroughs does — he says it's the ultimate consumer item, the peak of the capitalist process I consider that people who work 40 hours a week in factories to buy a $1000 television set, have been conned, and I think people who are addicted to smack have been conned, too I wanted to talk about that, but it's very hard for junkies to see how they are being manipulated, so it was vetoed and it didn't get into the film

The expression of those four people as outlaws is a kind of romantic image of what junkies are — it's the junkie image of it The film was as close as we could get to some sort of analysis of the problem while still embodying their view of themselves It would have been the ultimate rip-off not to have that — you would be using their energies and lives to represent something that they didn't endorse

In those terms they had a reasonable amount of control How the script was actually written was a decision that was mine, and I don't know any way around that problem There are a whole series of problems that we still don't know how to resolve, problems that relate to the mystification of skills and the need for technical expertise

How did you feel about the way "Pure Shit" was treated in the press? One reviewer described it as "the most evil film ever made". Did you expect this kind of reaction?

Well, you always foresee that possibility when you are hitting at very primal sorts of areas Thomas Szasz says that every period of history has had its pariahs — people who have had the group terror of existence projected on to them In the Middle Ages it was witches, for the past hundred years it's been lunatics, and now we have drug addicts

Drug addicts represent an absolute challenge to the capitalist Christian ethic which demands that you deny yourself fulfilment, creative outlets and pleasure for some kind of future reward Then along come these people who say "All I want to do is lie on this bed and feel orgasmic all day, and I'll just keep sticking this needle in my arm and if I have two years of this and then I die, I will consider my life has been infinitely more positive than if I had spent 65 years

Bert Deling watches the run-through for a take during the shooting of **Pure S**

Garry Waddell administers a hit to Carol Porter

working for Ford."

So when you put out a statement which says that drug addicts are not psychopaths, they are human beings, and in many cases they are the best minds of their generation who just can't bear to look out into that world and realize that nothing is ever going to be done and nothing is ever going to change, you know you are going to freak some people out — you know that's going to happen.

The media response to "Pure Shit" has meant that you have often been presented more as a controversial figure in the drug debate than as a filmmaker. Does this bother you, or do you in fact see your films primarily as political statements?

I think every film is a political statement. The lack of a left-wing statement in a film does not make it apolitical. All films are political, but it is only when a film has a left-wing stance that the media call it a political film. That is the first distinction that you have to make.

I am into making films that are relevant to my life experience, and I am also interested in making some kind of Australian experience accessible to other Australians, particularly the people who go to the commercial cinema.

I am not interested in making art films. In that sense **Pure Shit** is a failure, because while it has been seen by more people than **Dalmas**, it's still pretty much locked into the sub-culture, preaching to the converted.

You see yourself as an Australian filmmaker then, concerned with creating specifically Australian images...

I am trying to be an Australian filmmaker, which means purging myself of a whole life's absorption in an alien culture. It's amazing what has been done in this country in terms of myths, particularly by the British. The British have totally manipulated our culture.

Every major cultural prop in this country is about some situation where Australian soldiers have been wiped out fighting wars that had nothing whatsoever to do with them. That kind of manipulation begins the moment you hit school. Then, the more you get into film, and the more you go to the cinema to learn, the more you are totally brainwashed by American culture. When you start to make Australian films, what you find yourself doing is making American films with Australian accents.

This is not new. Every one of the Third World filmmakers talks about this, and the Canadians are dealing with the problem all the time — trying to set up some kind of national culture in the shadow of the beast. It's not just that you are dealing with an audience that will only accept American metaphors — you've the fuckers in your head! But if you can handle it, if you can understand the process, it can be like a joint exploration, you and your audience moving step by step into some kind of national space.

It's such a subtle, contextual thing that most filmmakers are just trying to make as good a copy of the American cinema as they can, hoping to demonstrate that they are so good that they will be grabbed and become the next Steven Spielberg.

That's been the process in this country from the word go: the best creative minds, the best analysts of the situation demonstrate some sort of capacity and they are just yanked straight out. What you begin to understand is that it's a political process, and somewhere there has to be a generation that says "No more! This is my place, this is where I have to function."

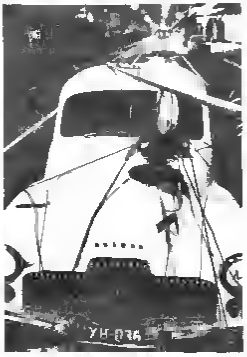
The Australian film scene is dominated by men, and the films have so far presented a male view of a profoundly sexist society. Do you see this as a problem, and is there any way of changing it?

It's certainly a problem on any kind of level. I would imagine that there are more women going to films these days than men, and just because they support male views of women isn't to say that that's what they want or need. And it's not to say that they wouldn't support a female view of women twice as much.

It's a really insidious problem, because a film funding situation has been set up where assessors are free to follow their taste, and there cannot be a directive. There can be a general statement of the problem, but it has been left to individual assessors to decide how that's going to be interpreted. And there are a lot of men around who haven't done very much assessment of their sex roles at all. So they are very threatened and there is a tendency in some cases to see women's scripts — which are demonstrably different to those of men — not as some kind of alternative, but as poor attempts to reproduce what men do, and consequently they are rejected.

That can be dealt with by making sure there is at least one woman on each of the funding groups. But then you get into another problem,

Pure S "A kind of romantic image of what junkies are."



The **Pure S** crew. "They worked faultlessly and they worked harder than any film crew I have ever worked with."

Garry Waddell as Lou in **Pure S**

Between takes during a night shoot on **Pure S**

The original **Pure S** poster. It had to be scrapped following censorship trouble.

it's the men who select the women, so they choose women who in many cases function like men Unless you have a situation where women are selecting someone who they are prepared to accept as representing women, you have a situation where men are dominating Having men select women and put them in those situations alleviates the problem to a certain extent, but it's more a kind of liberal absorption of a contentious group than something that is effectively going to change the situation

Men, with the best will in the world, are not the best people to be making decisions about how the women's situation within the film industry can be resolved

We understand that the AFC is handling the distribution of "Pure Shit" in Sydney. How has it worked out?

It's the beginning of a new process for the AFC They are interested in getting into distribution because there have been a series of extremely successful Australian films which have made huge quantities of money at the box-office, but most of that money is being creamed off by the exhibitors and the distributors, and the filmmakers and the commission are not getting much back There are also a number of Australian films in which the commission has invested which, for various reasons, have not been distributed in certain Australian cities

So the initial decision to distribute the film was absolutely fantastic as far as I am concerned, because **Pure Shit** was not a very commercial film — in traditional terms — and given the problem of how to get this industry functioning it was a really positive step to take, and for which I am grateful From then on I am extremely critical of what happened

One of the problems, basically, is that the Film Commission has nobody there full time who has had experience in selling to the Australian public They have people who are experienced in overseas selling but it seems to me that if the commission is seriously going into distributing films locally, they are going to have to bring someone in who knows what they are doing

The other aspect of my experience with the commission that I am critical of is that I was completely isolated from the decision-making process concerning how the film was to be sold On principle I think that's pretty heavy, because filmmakers should be given the chance to learn

In this case I had already been involved in selling the film in Melbourne and Adelaide, so that I had some idea of how to make **Pure Shit** palatable to Australians I went to Sydney with that expertise and expected at least to be listened to I went to some trouble to get people who already had success in selling films to a youth market in this country, and graphic designers who had spent a lot of time working in that area All those people were prepared to work on the sale of **Pure Shit** for nothing because they believed in the film, but their suggestions and offers of work were vetoed by the commission

The AFC operates on the principle of the shotgun, and in selling **Pure Shit** put up a fairly neutral image designed to relate to a large cross section of people — terrific if you are selling motor cars, but with films you have 85 per cent of your audience under 30, and it becomes very critical just what the graphics are and how the film sold The graphics that were produced for **Pure Shit** bore no resemblance to the nature of the film I came up against a mixture of arrogance and incompetence I was unable to break through

But when I speak about the AFC, I want to be specific about what I am talking. It's not the whole commission, there are people in the AFC who are amazingly perceptive, and who have been extremely supportive The last thing I want to get into here is an attack on any individual You are dealing with a process, and what I am trying to say here is that that process needs to be modified before it can either be productive or very attractive to Australian filmmakers

The thing that makes it critical is that the AFC must get involved with distribution If they don't, then we are going to continue to have the situation we have now where some Australian films have been more successful than anyone ever thought, but the filmmakers and the AFC are not seeing much of the money

We understand that you have run into censorship problems with "Pure Shit".

Yes. Most people have the idea that censorship is less of a problem in Australia than it's ever been, which is just not true. The problem is in the nature of censorship itself, since nobody can write legislation which specifically states what is going to be censored and what is not So much of it comes down to the taste of the person who is the censor, and interpretations of what censorship should be and how it should function vary astoundingly, depending on the personality of the man in that job

Now we have a person who sits in that position in Australia — Mr Richard Prowse — whose concept of prevailing public standards varies drastically from my own so that over the past few years I have been in confrontation with him on many occasions and have had more than a taste of how censorship functions in this country

I have had a lot of problems with him over **Pure Shit**, to the degree that he has insisted that all advertising matter be presented to him for approval We got into a situation where we had a poster designed in Melbourne and knew we had to present it to him, but the artwork was running late and we looked at the poster and thought well, there's nothing on that that anyone could take exception to, and had it printed He objected to a line on the poster — "the next best thing to dying" — so all the posters had to be scrapped We were summoned and the director of the Australian Film Institute and I spent four hours in D 24 making statements to the Vice Squad' They haven't yet proceeded with those, so we don't know what is going to happen about it

Anyway, in my opinion, dying is the worst thing that can happen to anybody and the next one is being addicted to smack

When we went to Sydney I went on 2JJ and talked about the problems that I had had with censorship I didn't say anything that hadn't actually happened I described the situation exactly as I just described it to you, and our censor freaked out He told the AFC that I was not to make any more statements about him anywhere

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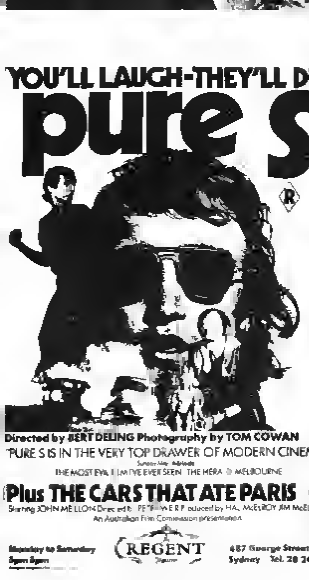
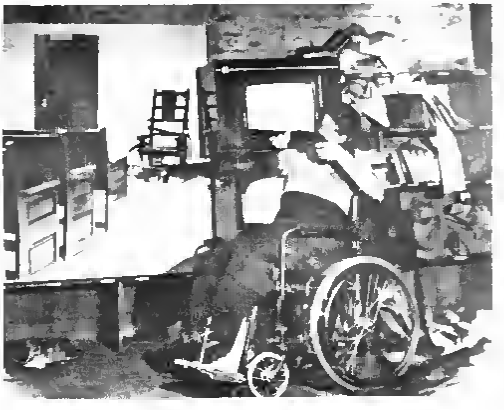


The poster designed by the AFC for the release of **Pure S** in Sydney



Max Gittes as the paraplegic ex-policeman in **Dalmas**

Films about Children

Greg Rowe as Mike in **Storm Boy**, deeply in tune with the natural optimism of children

Storm Boy battles against the senseless destruction inflicted by adults

Please, Storm Boy — don't run away! We'd love to have you at the school

Virginia Duigan

After watching four recent Australian films made for children — **Storm Boy**, **Ride a Wild Pony**, **Let the Balloon Go** and **Barney** — I came to one firm conclusion about what constitutes such films.

Children find grown-ups either boring or puzzling, and are more interested in other children. So a film made for young audiences has children as the central characters; an adult film, generally speaking, is about adults.

All very simple and self-evident. Yet it does have certain important implications. If one accepts that a film directed at children need not talk down, need not compromise artistic standards, and can encompass many, if not most, of the subtleties, ironies and sophistications that adults relish in their own entertainment, a child's film doesn't fall into such a greatly separate category.

Indeed, a measure of the achievement of a successful children's film can be its reception by an adult audience. A first class feature, like the South Australian Film Corporation's **Storm Boy**, is just as enthralling if you are 8, 80 or 30 and cynical. Columbia Pictures **Barney**, on the other hand, while fairly favorably received by children leaves an adult distinctly cold, and by this criterion at least is an inferior film.

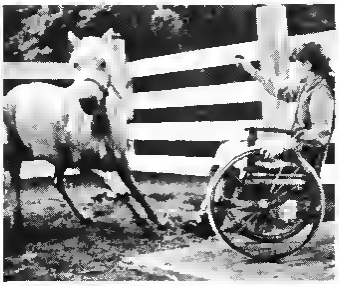
The obvious danger in all this, where adults control the purse strings and select the options, particularly for the under-10s, is for grown-ups to take children only to films they think are good (i.e. films they think *they* are going to enjoy too) rather than letting the children wallow in sub-standard rubbish now and again. Just as Enid Blyton never did anyone any harm, until adults decided she was shallow and therefore bad, a foolish flick like **Barney** isn't going to permanently warp any aspiring young Peter Weir.

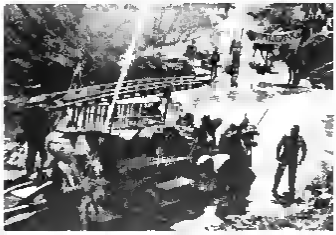
So what's wrong with **Barney**? Merely that it presents a sanitized, fairyland Australia-America and is written and directed with an airy disregard for children's intelligence and discrimination.

Something like a **Paper Moon** for the times, it chronicles the adventures of a rather stodgy young hero (Brett Maxworthy) who teams up with a singularly unattractive Irish convict (Sean Kramer) after both survive a particularly unconvincing shipwreck. The period is the gold rush, setting quasi Wild West characters uncomfortably drawn (the Irishman changes from calculating opportunist to reformed reprobate under Barney's purifying influence) and goings-on thoroughly unlikely.

All of which wouldn't matter a great deal if it were not compounded by constant evidence of cost cutting, blatant plot holes, inept editing and graceless, fumbling humor. The film is a sham, and an alert child will probably see through it without much prompting. There are countless adults' films like it — **Moll Flanders** is one — and they serve a useful purpose as negative yard-sticks, if nothing much else.

Two examples in roughly the same commercial category which manage to be better films than **Barney** are **Ride a Wild Pony** (directed for Disney by Don Chaffey) and **Let the Balloon Go** (Oliver Howes for Film Australia). Both are brisk, entertaining and honest, and obviously made with a degree of professional enthusiasm which, as well as being infectious, also puts one immediately on the side of the film.





Let the Balloon Go Engaging the audience mentally and imaginatively with speed humor and a healthy scorn for pathos

Ride a Wild Pony Brisk entertaining and honest — scoring audience points with lyrical shots of the countryside

Barney A sanitized fairyland Australia appealing to children but a turn-off for adults

The two also star the same young actor Robert Bettles, a spunky little kid with a handy Churchillian scowl (employed to effect by both directors) and an engaging grin He plays the son of a struggling bush family in the first, and the crippled child of worried middle class parents in the second

It is worth mentioning at this point that there are three other apparently essential ingredients in a children's film Animals (dog, pony, wombat and pelican in the four films under discussion), misfortunes of some kind or another (and resultant pluck in the face of same) and a Just William style of naughtiness which mainly manifests itself in outwitting parents or other tiresome adults And the protagonists are mostly boys, screenwriters do not yet appear confident that girls have the same drawing power for both sexes Fine if you are a boy, potentially disastrous for your lifetime self-image if you happen to be a girl

Ride a Wild Pony scores audience points for its lyrical shots of boy galloping pony through the Australian countryside — which, since **Break of Day** has never looked so good But the film also sets up a situation of some complexity and subtlety The boy's pony is taken, unwittingly, by a neighboring rich family for their crippled daughter's use.

The audience is torn between the rival claims, both of which have emotional and rational support The two children are equally spirited and determined, one is disabled by physical injury, the other by economic hardship It is a nice, tricky moral predicament, approached sensitively in the screenplay by Rosemary Anne Sisson and intelligently in the performances, particularly that of John Meillon as the sympathetic local lawyer.

Let the Balloon Go, after a story by Ivan Southall, is a yarn of Alan Marshall simplicity, only this time our hero climbs a tall tree instead of jumping puddles The film has speed, child oriented humor and a healthy scorn for pathos and like **Wild Pony** it makes quite a good fist of engaging the audience mentally and imaginatively

These two films and **Storm Boy** have to differing extents, an authority that comes, I suggest, from not shirking the problem of giving moral directives to children It seems to me that adults are often unnecessarily uptight about this, children, like most people, need values to aspire to and heroes to believe in The best children's films don't preach nor are they remotely pious They work by implication giving the audience a framework in which to make up their minds

This is seen most clearly in the dilemma posed by **Ride a Wild Pony** — which illustrates tellingly the truism that there are no easy answers to the real problems of life, and justice is neither automatic nor guaranteed Life is not fair Even the happy ending has an appropriately contrived flavor

Storm Boy illustrates a similar lesson from the same school of hard knocks But much of its impact lies in constructive implication All men are not senseless destroyers, therefore it is possible to imagine a better world in which no men are destroyers From a child's point of view, it is a very hopeful film

On this level **Storm Boy** is deeply in tune with the natural optimism of children — one of their best and most fragile characteristics It has a beauty and simplicity that strike a responsive chord in children and it also has, in Fingerbone Bill, the Aborigine (Gulpilil) a hero approaching mythical stature

The film has been criticized in *Cinema Papers* for failing to develop its statements To me this is its strength, it is a quietly provocative story at an unusually profound level, and unlike most children's films it has absolutely no surplus fat on it ★

PIERO TOSI

Piero Tosi, a close collaborator of Luchino Visconti, is one of the most sought-after costume designers in Italy. In the following interview he talks to *Cinema Papers'* Rome correspondent Robert Schar about his work.

Which are the most important films you have designed costumes for?

All Visconti's films except for **La Terra Treme** and **Ossessione**. Then Fellini's **Toby Dammit** (an episode of **Histoires Extraordinaires**) and **Satyricon**. Bolognini's **Il Bell'Antonio**, **Senilita**, **La Viaccia**, **Metello**, **Bubu**. **Per Le Antiche Scale**. Monicelli's **I Compagni**. Pasolini's **Medea**. With De Sica on **Matrimonio all' Italiana**, **Ieri**, **Oggi e Domani**.

In the theatre, I have also worked with Visconti on many productions — '*Medea*', '*Macbeth*', '*La Sonnambula*', '*Zio Wanja*', '*La Locandiera*', '*Manon*', '*Dommage Qu'elle Sott Une Putain*'.

Your collaboration with Visconti has lasted for several decades — how did the association begin?

It began because I studied at the Academy of Fine Arts in Florence. However, my ambition was to work in films, in the cinema, and a friend of mine, Franco Zeffirelli, had studied there at the Academy and had come to Rome and begun to work as a collaborator with Visconti. Every time he came to Florence I showed him my work. When he came down to get **Troila and Cressida** ready for the Florence May Festival — in 1948-49 — I helped Franco Zeffirelli, and Maria de Matteis who did the costumes.

From then on we began to keep in touch. I showed my work to Visconti — I was 22 — and he asked me how old I was. He said: 'Well, you've got plenty of time.' How this offended me. What desperation. However, the year after that, in 1949, he was preparing Merimee's **La Carrozza del Santissimo Sacramento** with Anna Magnani. Then I prepared for the film, which, as an idea, was very good especially the part played by Magnani, which was beautiful. But the film was abandoned. I then began the preparations for **Cronaca di Poveri Amanti** by Pratolini. I started the film, always with the assistance of Maria de Matteis. But that was also abandoned. Lizzani made it many years later.

Then in 1951, Visconti began to work on **Bellissima** with Anna Magnani. I was called on to do the costumes. So I began with **Bellissima**, and two years later did "*La Locandiera*" in the theatre for Visconti.

I began with distrust in Visconti's opinion. But after "*La Locandiera*", which was an enormous success both in Italy and Paris, our collaboration began and lasted for 27 years. A very fine collaboration, exhausting but good. In later years we had such an understanding that we only needed to meet and talk about it for one day before seeing each other on the set for shooting.

Visconti was a man of great character. He began in one direction and continued along it, even when it meant making mistakes, but he never went backwards. It was, therefore, easy for me once we had chosen a line of visual interpretation. The mistake would have been mine if anything went wrong. All that I had to do was to continue in the direction he indicated.

In his films the costumes have always played an important part; for him the costume designer must have been one of the most important collaborators...

Certainly, because a film is made of images. It's obvious that the visual aspect, whether it be the sets or the costumes, plays an important part. Fellini says the most important choice to be made is that of a collaborator for the visuals.

Visconti's method of relating something, of expressing himself in his films was to create a historical reality. Thus because he had to re-create a historical reality — the reality of a particular moment, of a family, of the world, of an epoch — the most important thing was to re-create that moment faithfully in a realistic way.

It's obvious that costuming becomes important when you are re-creating a particular world, and wish to do so faithfully. When directors say, 'Here we need something different, we need an inspiration,' I become horrified because inspirations don't exist — only reality exists, which is more inspired than you can imagine. The imagination knows no limits.

Fellini is just the opposite — for him the imagination is everything...

It's another way of looking at things. In fact working with him was highly exhausting. He has a vision completely removed from reality. That made me ill at ease. Every time he has started a film he has asked for my collaboration. I have even worked for months and then fled because it has caused me so much anxiety. Not so much him, because he is a man of intelligence, of rare fascination. It's the bulk of his work that I feel uneasy about: the commitment for years. For me a film which takes eight months is madness; just imagine one that takes four years!

In concrete terms, what does the work of a costume designer involve?

Above left The Salina family group in **The Leopard** **Above** Charlotte Rampling in Luchino Visconti's **The Damned**

First comes the research — where possible from photographs, where that's not possible from pictures You try to get as much material as possible — historical material that is What's involved is searching for reality in order to re-create it, to resurrect it in some way Not certainly through fashion sketches These have never conveyed reality Today, if you open a copy of *Vogue*, the people on the street are not dressed like those you see in *Vogue*

For Visconti's **Il Gattopardo** to give you an example, I went to Sicily to search for daguerreotypes, photos — all that it was possible to find Also real costumes For the Garibaldi soldier I went to the museum at Palermo Then to the houses of the Sicilian nobility to find drawings, photos of the period — the 1860s

This is how you lay the groundwork The moment the actor comes into it, you have another job to do You begin from the beginning again because the design doesn't count anymore What counts now is the actor You can't fit a man or woman to a costume, you have to try to suit the costume to the actor This is the real work

And is it here that problems arise with the actors?

No, I wouldn't say so All that's necessary is to be able to convince them or adorn them And the real job is that which will be seen on the screen when the film is shot, the work on the head — the make-up the hairstyle The head is part of the costume Films are like heads looking through portholes which can, at best, become windows What you have to see are the close-ups

Then there has to be close collaboration between the set designer and the costume designer I have to know the colors of the surrounding, then, knowing these I can test my colors against it or can set the color scheme myself If a set designer has character in certain colors he bases his work on those colors

Do different problems arise in making black and white films?

Yes, but the problems are not as serious Black and white film is easily adaptable There were problems for example the color black, although film has recently been refined to such a degree of sensitivity that you can photograph black and white very well But not at the beginning There were problems because pure white became light and the blacks became dead, utterly dark Therefore, you had to choose certain shades of grey, certain very dark greens to produce a softer black, and certain light beige tones if you wanted white But it's the same with color — I have yet to see good color We still have a terrible mechanical reproduction

Continued on P 378

Giancarlo Giannini Luchino Visconti and Laura Antonelli on the set of **The Innocent** — Visconti's last film

Fellini-Satyricon

Visconti's **Death in Venice**

GUIDE FOR THE AUSTRALIAN FILM PRODUCER: PART 5

FINANCING THE PRODUCTION – 2

In this fifth part of a 19-part series, *Cinema Papers* contributing editor Antony I Ginnane and Melbourne solicitors Leon Gorr and Ian Baillieu continue the discussion that began in the last issue on the various methods used in Australia and abroad to finance film production 'Angel' financing and financing by a distribution company were dealt with in part 4 Other methods of private and government funding are now examined

ADVANCE TERRITORIAL SALES

Attempting to sell the distribution rights to a film yet to be produced and to use the proceeds as production finance is a relatively recent device It was first used in the early 1960s and coincided with the emergence of major independent producers and distributors worldwide

The Samuel Bronson organization first brought it into favor with a series of pre-sold Madrid based spectaculars — **El Cid** **Fall of the Roman Empire** and **Circus World** The British based World Film Sales organization took up the concept in the mid-sixties when it acted for a group of independent producers

It was not until the mid-seventies, however, that pre-sales became fashionable Today the liquidity of the feature wing of Independent Television Corporation Associated General Films is heavily dependent on pre-sales cash, two likely blockbusters for 1977-78, **A Bridge Too Far** and **Apocalypse Now**, might well not have got off the ground without pre sales cash

But while major independent productions have been the most noticeable successes of the pre sales technique in the past it is now general practice for even the smallest independent productions to be touted around the world before filming

The practical details of a pre-sale vary from deal to deal according to the bargaining powers of buyer and seller Essentially, however a pre-sale is simply an advanced-in-time distributor deal but with the distributor-buyer gaining no investment equity in the production

The distributor's profit if any will come from his distribution fee and expenses The advantage of this arrangement to the producer is that it enables him to maintain a higher equity in the production

Normally the distributor does not pay the total pre-sale price until the film is ready to be delivered There will probably be a stepped arrangement for example 25 per cent after the agreement is signed, 50 per cent on commencement of principal photography and the remaining 25 per cent on delivery of the first print And depending on the size of the production and the amount of money involved the distributor may require the production company to furnish evidence of a completion guarantee* of some kind

The form of agreement used for pre-selling is usually an amended distribution agreement If the producer's other financiers are 'angel' investors, it is also common for the producer's investment agreement to give them priority in recouping their capital investment from first profits This is done to compensate the 'angel' investors for the diminution of their potential earnings by the use of potential territorial sales revenue as production funds

Several other points relating to pre-sales should be noted

1 Pre-sales agreements are normally made on a country-by-country basis and therefore the dangers of cross-collateralization between territories, handled jointly by a distributor, are avoided.**
2 The Australian producer can engage in pre-selling activity because Section 197 of the Copyright Act allows assignments of interests in copyright which has yet to come into existence The role of the foreign sales agent has been discussed previously in this series Our model producer will need to have recourse to his assistance in floating the production on the world market
3 To sell an Australian production in advance internationally such a package will probably need to contain at least one recognizable American name in the cast

Although in the past most major foreign independent producers who have engaged in pre-sales have combined pre-selling with a sale to a major American distributor for the U S and Canada, there is no reason why an Australian producer could not approach an independent U S distributor as part of his pre-sales thrust

Although the international film markets held annually at the Cannes Film Festival and the Milan Film Festival are appropriate venues in which to search pre-sales interest, in many instances it has proved just as effective for the foreign sales agent to promote the package territory by territory on a personal contact basis

NEGATIVE PICK-UPS

The negative pick-up concept is yet to be used in Australia, primarily because it is generally linked to 100 per cent financing by major American distributors In essence, it is an arrangement by which certain rights to a proposed film production are licensed to a distributor for a territory (frequently the U S and Canada) in return for a guaranteed sum of money payable in advance of the release of the film, sometimes partly on signature of the agreement, but usually on delivery to the licensee of a completed release print and certain other materials

A negative pick-up deal resembles a pre-sale arrangement However, its chief difference is that the payment of the agreed advance is generally made conditional upon the completed film complying with certain requirements laid out in advance in the negative pick-up contract

It has been a popular mechanism by which American majors have acquired product in the production stage ahead of the competitors with little or no cash outlay upfront and no responsibility for budget overages

The producer will then attempt to use his negative pick-up contract as collateral for a loan from one of the American banks that specialize in film lending and in theory should have little difficulty in getting such a loan if the licensee is a reputable major distributor Problems have frequently arisen with negative pick-ups, however, for two reasons

1 Often the amount of money to be paid under the arrangement is less than the total production cost of the film, and producers have had trouble making up the difference because the incentive to finance a production is greatly diminished when the U S -Canada rights are gone, and
2 In the past many distributors have settled their negative pick-up contracts in such a way that there is always a number of grounds on which the distributor can reject the production and consequently not have to pay the advance If a bank has accepted such a contract as a collateral and the distributor subsequently refuses to accept the production then the producer will have extra equity, but he will also have a loan falling due which he has little or no capacity to repay

If we examine a typical negative pick-up agreement† it can be seen that there are a number of areas where loopholes can be found

1 **Introductory clauses** to the agreement will describe the production, listing the director, the stars and the writer of the screenplay as well as the territory for which the distributor-financier will acquire rights,
2 There will be a **delivery date** specified and this will be strictly adhered to by the distributor Delivery will be defined to mean

SUBSCRIPTION SERVICE

The publication of this series on the Guide for the Australian Film Producer in subscription form by *Cinema Papers* in conjunction with the authors Antony I Ginnane Leon Gorr and Ian Baillieu is proceeding

Subscribers to the series will initially receive a hard back loose leaf folder containing all the material published to date together with material not previously published due to limitation of space

As the series progresses further material will be mailed to subscribers at regular intervals

This subscription service will be an invaluable aid to all those involved in film business including the producer trying to set up his first film the writer about to sell his first script the busy lawyer the accountant or the distribution exhibition executive who finds himself confronted with new problems as the local production industry grows Teachers of film will also find the service a valuable aid

It is anticipated that the first mailing of the subscription service will take place within eight weeks and as the initial print run will be limited, those interested in placing a firm order should send their name and address to Cinema Papers Pty Ltd 143 Thery St Melbourne 3000

* A completion guarantee — which is virtually unobtainable in Australia at this stage — is a specialized form of insurance ensuring the completion of the film It will be discussed in a further article in the series

** This problem was discussed in Part 4 in the series

† A precedent for a negative pick up agreement will be provided in the subscription service

the handover of a 35mm color answer print as well as pre-print materials, including the negative, magnetic 3-stripe music cues, dialogue lists and sets of publicity photos.

3. The agreement will clearly state that the distributor is under no obligation whatsoever to advance any moneys towards the completion of the production,
4. A detailed description of the technical standards that the film will have to meet are included both as to running time and aspect ratio,
5. The Motion Picture Association of America code rating to be obtained will be included and the producer will have to warrant that the film will receive no less a rating,
6. Normally a copy of the final approved draft of the script will be annexed. The distributor may argue that certain slight divergencies from the words of the shooting script made on the day of the filming are enough to bring the agreement to an end. If the producer is using the distributor's laboratory, he may find that there is argument whether his pre-print materials are satisfactory,
7. In the event of a star or the director taking ill, conflicts may arise between the requirements of the negative pick up agreement as to maintenance of this or that name, on the one hand, and the requirements of the production's insurer to replace the director or star on the other.

The completion bond guarantor, without whom the negative pick-up contract may not have been acceptable to a bank in the first place, may also pressure the producer and create a situation whereby the distributor can renege on his agreement.

These and other problems the producer may encounter with film insurance will be dealt with in a later article in the series.

Even assuming, however, that it is possible to draw the contract so that the delivery requirements can be met with reasonable diligence, and the letter of credit that the distributor lodges with a bank for the producer can be cashed, the negative pick-up may still be the wrong way to finance the production, because the negative pick up contract will also lock the producer into a distribution arrangement whereby not only will the distributor be entitled to recoup his advance out of first returns, but also make those unusual deductions which depending on the integrity of the distributor (and, of course, the success of the film) may mean that there will never be any net return.

In summary the negative pick-up concept is a very complicated and difficult procedure which is absent, probably thankfully, from film financing in Australia at this early stage of the industry's re-development.

FEDERAL FINANCING — THE AUSTRALIAN FILM COMMISSION

Federal funding of the commercial Australian production industry began on June 17, 1970 when the Australian Film Development Corporation was set up by statute with a responsibility to "encourage the making of Australian films and to encourage the distribution of Australian films both within and outside Australia".

The AFDC began with a fund of $1 million and its first investment — an amount of $250,000 — was in **The Adventures of Barry McKenzie**. The AFDC's policy was to advance moneys by way of investment and a secured loan. (The Gorton government also provided for direct grants for filmmakers through the Experimental Film Fund handled by the Australia Council, not the AFDC.)

In 1975, the AFDC was disbanded and the Australian Film Commission was formed. The AFC has continued a policy to fund local production by way of investment and loan, and has taken over responsibility for Film Australia and for the Film, Radio and TV Board, formerly of the Australia Council.

The activities and powers of the AFC are clearly set out in the establishing Act, No 6 of 1975, and would be applicants should obtain a copy from the Australian Government Printer.

Section 3 of the Act defines Australian film as one 'made wholly or substantially in Australia that has, in the opinion of the commission, a significant Australian content". The section goes on to give guidelines for "significant Australian content".

There appears to be strong divergence of opinion within the AFC concerning the extent to which these guidelines are to be strictly enforced. However, it seems clear that until official co-production treaties are negotiated between a number of English-speaking and European filmmaking countries, it will be difficult for the commission to become involved in a real co-production. As budgets increase, such co-productions may be one way of sharing the risk.

Since the AFC's establishment it has tended to proceed on an ad hoc basis, gradually tightening up on its requirements for legal documentation of investment and loan agreements as production problems and failures have occurred. It has maintained its predecessor's policy in requiring a 75-25 producer-investor split of profits formula. It has consistently refused to deal with partnerships, preferring to deal with companies. As the AFC is not liable for income tax it does not appear to have fully considered the income tax problems that some of its practices may create for investors and producers. And so far it has taken a fairly low profile in the attempt to press American major distributors to invest in local production.

On the positive side, however, it is fair to say that without the AFC and the AFDC there would be no Australian film industry today. Its one in three success record has been better than other national film funding bodies such as the Canadian Film Development Corporation.

It has recently moved to assist and encourage private sector investment by providing that in future investment contracts the commission's investments will not be recouped until after the private capital has been made good.

Unfortunately its very success has led to problems. It is now virtually impossible to obtain finance from the private sector without AFC involvement in the production as a seal of approval. Far from phasing itself out of the market in the next few years, the AFC appears to be getting more and more indispensable.

While it is still not necessary to have a local distribution company involved in a project before submitting it to the AFC, it is certainly valuable, as are committed private funds of say 60 per cent of the total budget.

Set out in the next column as Precedent 8a is a recent AFC contract.

This precedent should by no means be regarded as immutable, since the AFC has shown itself willing to consider reasonable suggestions for improvements in its documentation. There are clauses in Precedent 8a which may have to be varied to fit particular cases. No doubt there are other clauses which contain minor imperfections or which can be criticized on grounds of principle.

Perhaps the most striking aspect of the agreement is the extent to which the AFC has sought to gain for private investors rights to intervene in the production and marketing of the film. As the major, and usually the most experienced investor in a film production, the AFC may be able to justify securing such rights for itself, but it is scarcely justified in using its bargaining power to compel a producer to grant the same rights to other investors when they are willing to invest without them. While intervention by the investors is unlikely, so long as no problems are encountered, it is the problem case that the agreement aims to provide for.

One suspects that the intervention provisions would prove unworkable in practice, particularly if the investors were numerous and scattered. Just the possibility of such intervention may make the producer's task more difficult, for instance in trying to negotiate overseas sales.

Nevertheless, there is always a question of how best to provide for control over a producer who proves wayward or incompetent, and the AFC has endeavoured to supply one answer.

The preamble to Precedent 8a describes the film by linking it to the screenplay — a copy of which is annexed — sets out the director, the budget and the details of non AFC investment. The agreement goes on to set out the rights that the production company holds in the screenplay (in essence what the producer has acquired via the literary purchase agreement — see Precedent 2).

The list of cast and crew are annexed. Banking procedures, including cash flow schedules are set out. To ensure industrial peace during production, the AFC has the production company warrant that it will provide relevant trade unions with cast and crew lists and observe all appropriate awards. This clause would seem to impede the producer's opportunity to make individual deals with his talent and crew of a profit sharing or like nature. However, given the present state of unionization of local industry, such dealings may be out of the question in any event.

Before production, the AFC requires as protection an irrevocable written order to the

PRECEDENT 8A

PRO FORMA AUSTRALIAN FILM COMMISSION INVESTMENT CONTRACT

(courtesy Australian Film Commission)

THIS DEED is made the day of One thousand nine hundred and seventy seven BETWEEN AUSTRALIAN FILM COMMISSION of 8 West Street Sydney in the State of New South Wales (hereinafter called "the AFC") of the first part AND a company duly incorporated in the State of where its registered office is situate and recognised in the States of New South Wales and Queensland where its registered offices are situate at respectively (hereinafter called "the Production Company") of the second part and the persons more particularly named and described in the Schedule hereto which expression shall include his heirs executors administrators successors and permitted assigns (hereinafter called "the Investor") of the third part

WHEREAS

A. THE Production Company is desirous of producing from an original script by (hereinafter called "the script") a feature length color cinematographic film to be made initially in 35mm provisions by entitled (hereinafter called "the Film") which expression includes a cinematographic Film as shall form as defined and described in the Copyright Act, 1968 and includes where the context allows all prints copies or reproductions of the Film and all versions of the Film whether identical with each other or differentiated by re-editing, cutting, dubbing, subtitling or otherwise;

B. A COPY of the Script has been produced to the parties at the time of execution hereof each page of the original of which has been initialled by or on behalf of the Production Company and the AFC and such copy is held by the AFC

C. THE Production Company desires to commence shooting the Film on

D. has agreed with the Production Company to direct the Film.

E. THE budget to produce the Film (hereinafter called "the budget") shall be satisfied from the sources mentioned in Recital F hereof and is particularized in the Schedule hereto and totals ($) (hereinafter called "the budgeted cost")

F. THE AFC has agreed to invest the sum of $ and the investors have agreed to invest the balance of the budgeted cost in purchasing from the Production Company certain beneficial interests calculated as hereinafter provided in the copyright of the film.

Continued on P 380

relevant laboratory to hold the negative and a procedure for ordering release prints. Certain reporting procedures are to be followed during production, to protect against divergence from the budget by the producer.

There is a detailed discussion of the results of a breach of the agreement by the producer in clause 5, and the AFC, as it tends to do in this agreement, purports to act as a sort of 'agent' of the other investors. Details of the insurance required are provided. An over-budget facility is set up in lieu of a completion guarantee requirement and a formula is set out similar to clauses found in completion guarantees or production-distribution agreements by which the budget overage if more than 10 per cent, reduces the production company's equity in the project.

In dealing with the marketing and licensing arrangements for the completed film, the AFC again attempts to set ground rules for the other investors to follow.

The distribution proceeds clause provides for (after deduction and distribution expenses, fees and advances), repayment of the investors' capital (excluding the AFC), repayment of the AFC capital, and then a split according to the agreed formula between investors and the production company.

Producers may need to lobby the AFC for an increase in the producer's share of the profits and a distribution of proceeds, whereby the production company shares in returns at the same time as the investors' capital is being repaid.

The other major problem with this clause is that it envisages all payment of moneys by the distributors being made to the AFC and then disbursed by the AFC in accordance with clause 12 of the precedent.

The present structure of the AFC is such that it is difficult for it to disburse funds as quickly and as accurately as done by the hungry producer with one film only of interest to him. It may be more appropriate if an accountant to the production handled the disbursement of money, removing the AFC from the preferred position in this regard.

The agreement also deals with other merchandising rights inherent to the film. The producer may try to argue that some of these ancillary rights should not be considered part of the film's income (e.g. sequel or stage play rights).

It does not seem unfair that investors should be entitled to share such part of the capital value of unexploited ancillary rights as is due to the success of the film, and that such shares should be payable out of profits from the exploitation of the ancillary rights when such profits are available. However, it is very different and seems quite wrong in principle to provide that investors share in those profits as such, when they have no responsibility to finance the exploitation of the ancillary rights. The profits as such should go to the persons who take the risks to earn them.

Clause 17 contains a qualification to the arbitration clause concerning the takeover of the production by the investors in the event of the producer's breach which puts the AFC in a most privileged position, divorced from the mere power of its equity.

There is no provision in the agreement concerning breaches by the AFC, and apart from agreeing to provide certain funds, it makes no real warranties or covenants. The producer might consider requiring the AFC to indulge in a certain amount of marketing activity on behalf of the film, both here and overseas, and to provide consultative services in respect of local distribution contracts.

The AFC could also be required to warrant that if it insists on monitoring proceeds of the production, it distribute to the investors within 28 days, accompanied by statements of account in a form acceptable to the producer.

The AFC should also be obliged to give the producer regular reports on the performance of its functions as collector and distributor of the film proceeds.

The AFC's loan agreement, a copy of which is contained in the subscription service, is similar in layout and form to the investment contract, except that it is marginally less onerous in its requirements of the producer.

There are, however, many clauses in the loan agreement that a producer may wish to negotiate, depending on the amount of the loan. The producer should also pay attention to the income tax aspects of the AFC loan finance, particularly where the loan is for production rather than for marketing.

Sometimes the terms of the loan may require the producer to apply his share of the film hire towards repayment of the loan to the AFC before any other obligations. In that case, as the film hire is normally assessable income (whether or not collected on behalf of the producers by the AFC), unless the producer has available tax deductions equalling the amount of the loan, the producer will need additional finance in order to pay the Australian income tax assessed on such film hire. (It should be noted that much of the production cost of a film may be a capital and not a tax deductible outlay. *Cinema Papers* forum on tax law and the film industry, which will be available in booklet form, should be referred to in this regard.)

STATE FUNDING

At present, Australia has more facilities for government funding of film production than any other country in the world. The South Australian government led the way for state governments to invest in local production — with the establishment of the South Australian Film Corporation in 1973. More recently the Victorian and the NSW governments have set up investment structures and the Queensland government is reported to have established a preliminary committee in this area.

The SAFC has a large permanent staff whose expertise in marketing and promotion can be of benefit to producers who are able to associate themselves with the corporation on a production. The SAFC now has certain residence requirements for applicants for investment or loan funds. It will also require much of the filming to be done within the state. Its investment contract will require the corporation to receive an appropriate settled credit billing.

A representative of the corporation will generally serve on the production as executive producer or associate producer and there may also be a resident accountant. The corporation's track record in regard to quality and box-office is very good and would-be producers with properties that could accept South Australian elements would do well to approach it.

Usually, though not always, the corporation has jointly invested in productions (apart from its own in-house productions) with AFC investment.

The Victorian and NSW corporations are still in embryonic form and it is too early to make any predictions. There appears to be a tendency on the part of the Victorian corporation to allow considerations of quality to override that of box-office, but really the jury is still out. Both corporations appear to provide investment and loan moneys and they don't appear to be as strict on residency requirements as the SAFC.

SERVICE PARTNERSHIPS

A method of film financing which has not been used in Australia, but which has become very common in the U.S., is the so-called service partnership. **The Great Gatsby**, **Funny Lady**, **Bite the Bullet** and **Shampoo** are examples of films financed in this way. The essence of this method is that the investors, acting in partnership with each other, undertake to produce the film for the production company, in return for a fee that is dependent on and increases according to the financial success of the film. They then sub-contract the actual production tasks to the production company or to an associated company, or appoint the production company as their production manager. The investors are, therefore, not personally involved in producing the film, though they remain responsible. They do not acquire any ownership of the film, which belongs wholly to their client, the production company.

In the U.S. this method is facilitated by the existence of limited liability partnerships, ready availability of production completion guarantees, and special tax advantages which are not available in Australia. It is thought that the method could have tax advantages for investors in Australia, too.

The tax problems affecting film producers and investors will be the subject of separate articles in *Cinema Papers*, but briefly it may be said that one of the problems in Australia is the extent to which the costs of producing a film can be treated as tax deductible against the gross proceeds of the film. Since film production is a manufacturing industry, it seems that production costs incurred in the course of acquiring ownership or a share of ownership in a film are essentially capital outgoings, and as such unlikely to be deductible, except under Division 10B of the Income Tax Assessment Act, which allows the cost of acquiring an interest in the Australian copyright in a film to be depreciated over a 25-year period (the deemed life of the copyright), i.e. at the miserly rate of four per cent a year.

Since the service partners would not incur the production costs in order to acquire any equity in the film but in order to earn fees, it appears that the service partnership method of financing would offer investors a means of deducting the whole of the production costs against their current assessable incomes.

On the other hand, such investors must be prepared to accept unlimited legal and financial responsibility for the production of the film, and the mutual obligations which partnership entails the mutual obligations which partnership entails. For that reason the service partnership method may be impracticable where there are numerous investors who are strangers to each other, or where the Australian Film Commission or a state film corporation is one of the investors. ★

The section of the subscription service on production financing will also contain material on the appropriate format for an investment proposition, package finance deals, the use of deferments, the rise and demise of tax shelter financing and exhibitor financing — with reference to Billy Jack Productions and Exprodico.

It was considered for reasons of space and day-to-day practicality to exclude this material from *Cinema Papers*.

Vth TEHRAN INTERNATIONAL FILM FESTIVAL

Scott Murray

The VIth Tehran International Film Festival with its 170-odd features spread over eight different seasons in six seperate cinemas is a mammoth affair. Sieged in a city of five million people and a reported 1.5 million cars the festival attracts an audience of nearly 400 000, with guests and celebrities in the hundreds.

There is a market place, numerous conferences and forums and a hectic schedule of banquets and receptions. For two weeks Tehran totally lives film and though director Hagh Darvish hopes to move the festival to the quieter and more picturesque city of Isfahan one can be certain the VIth Iran Film Festival will be a major cinematic event.

It was of course physically impossible to see all the films but I have reviewed all those I managed to catch and have listed some I didn't. Tehran is a competitive festival and the major awards are listed in the text. The jury included Andre Delvaux, Mark Robson, Emmanuelle Riva, Arthur Hill and actress Shabana Azmi. Four Australian films — **Caddie**, **Picnic at Hanging Rock**, **The Devil's Playground** and **The Singer and the Dancer** — were screened and all were well received.

The award for Best Direction went to Nikita Mikhalkov for his film **The Slave of Love**. Scripted by Friedrikh Gorenstein and Andrei Mikhalkov-Konchalovsky, the film is a pastel-colored romance of love and revolution in the Russia of 1917, a time when commitment to either side became a necessity.

A group of commercial filmmakers, having fled from Moscow and the October Revolution, reside in a small southern town, dividing their time between long afternoon siestas and occasional bursts of profess onal activity. It is a charmed existence, a state of suspended animation and an atmosphere well captured by a selective use of filters, costumes and light. In a sense, the group typifies the idyllic life in White Russian society before the war.

Bored by delays and the unavailability of film stock, the group falls prey to depression. "We stay alive by avoiding politics, someone suggests only to hear the reply: "Are we really alive? Only talentless people don't make enemies." This political guilt is aggravated by the visits of Captain Fedotov, head of a White Russian counter-espionage group. Fedotov is searching for an anonymous filmmaker who has been secretly filming White Russian atrocities.

Some days later the cameraman arrives late and stupifyingly drunk. But his drunkenness is only a ruse to hide his absence that morning and when Fedotov's attention is diverted he asks his lover to remove some film from his car. Their bond is thus sealed, although happiness does not prevail and she eventually watches him gunned down in the quiet village square, his white car splattered with blood, her cup and saucer rattling uncontrollably in her hand. Her subsequent efforts to aid the Bolsheviks are foiled when, in one very moving scene, she is deliberately misled into thinking her friend a traitor.

The film closes with her temporarily saved from the White Russians returning to town by tram. The driver, suspecting her loyalties, leaps from his cabin — leaving the tram unmanned — and informs a group of White Russian officers. Dusk is falling and the sky is a rich golden orange as the tram speeds along, the guards in pursuit. She kneels down in the tram and awaits her fate.

Nikita Mikhalkov's **The Slave of Love** awarded Best Direction at this year's festival. Mikhalkov (left) watches a rehearsal.

It is a powerful sequence, yet it is played like most of the film as pop-art. The music is reminiscent of Francis Lai and the images consciously pretty. One never doubts that the film is a fairy tale although the dramas in it are very real.

While pro-Bolshevik **The Slave of Love** never resembles a political tract, it in fact it confirms a line of Soviet cinema which has dealt with the past and the lives of the White Russians objectively and sympathetically. The gentle nostalgia for a lost era that pervades Mikhalkov-Konchalovsky's films, the same lack of wanton condemnation is there.

Irene, Irene is an extremely sensitive film which studies a judge coming to terms with all that has made his life honorable. Having always judged according to bourgeois conventions he now finds he can no longer do so because doubts have eroded the basis of his judgment.

Sixty year old Guido Boer returns home one afternoon to find his wife Irene gone with no trace of her whereabouts. And when no news is heard for some time he retires to a clinic. There he forms a strange bond with a young Lilith-like patient, Alma. And through a desire to communicate with this inferior silent person he finds he has to change, because attempts to approach her in his normal fashion prove pointless. By shifting ground Guido is afforded a new perception and he begins to doubt his right (and ability) to condemn other people.

Returning home from the clinic he renounces his role as judge and visits his son and daughter-in-law. Their marital difficulties and Emilia's sensitivity to his uneasiness push him further towards a kind of self-discovery. He then hears of Irene's death in her native village.

The film concludes with Guido embarking on a journey to an unknown place, only to die in passage. Emilia visits his tomb-like home and there finds his letters.

Marjongelo Melato in Mario Monicelli's **Dear Michael**

Christian Braad Thomsen's **Well-Spring of My World**

As this is also the beginning of the film, Del Monte is suggesting that Emilia will begin her own search — not only for herself, but also in memory of Guido's courage in facing the sterilityness of his power of a time of life when others hope to sink back into the comforting knowledge of having acted correctly.

Irene, Irene is a very quiet film without recourse to dialogue for explanation. At times the film is over moody and gesturing but Del Monte shows remarkable restraint and control. He is greatly aided by his cast, in particular Olympia Carlisi as Emilia, Sibilla Sedat as Alma and Alain Cuny as Guido (winner of the Best Actor Award).

Another film in which the central motivating character has disappeared is Mario Monicelli's **Dear Michael**. It is a film of two worlds, of two levels of existence.

Monicelli charts the painful disintegration of a middle-class family as it withdraws into the shadows of a tradition-bound life. This world of jaded values and abortive grasping at reality is beautifully conveyed by nuance and carefully structured moods. The acting is excellent, from a cast that includes Delphine Seyrig as Michael's mother, Aurore Clement and Marcelle Michelangelo.

Christian Braad Thomsen's **Well-Spring of My World** is a journey back to the director's homeland. In describing the film Thomsen said: "I remember the area around Bjertrup as the most beautiful spot in Denmark but today it looks more like a bombed out wasteland. But even if Bjertrup will someday vanish from the map the village will exist as a state of mind. A journey back to Bjertrup will be a journey in memory."

With utmost simplicity Braad Thomsen records in a series of interviews the recollections of residents in particular their childhoods, their hardships and their feelings on the changing nature of the village. One man remembers the punishments dealt out by his father; an elderly woman details her husband's funeral expenses down to the last kroner; an old fiddler explains how his audience has been stolen by television. Most strikingly a man recalls a dream in which he masturbates his father as if to wash away all the enmity and coldness that existed between them.

What is so remarkable about this documentary is that its search is devoid of false sentiment, nostalgia or romanticizing about a people raised in a harsh punitive doctrine. There is expressed a genuine love for all people and that, together with its other virtues made **Well-Spring of My World** for me the best film by far at Tehran.

Francois Truffaut's **L'Argent de Poche** is a delight and although in its ceaseless efforts to charm it occasionally descends into cuteness, it has tremendous vitality. Regrettably for some critics it is not a remake of **400 Blows**, nor is it an essay in realism.

Here is a deliberately precious world. Truffaut's view of that fragile state of childhood on which adults can and do wreak havoc. At the end of **L'Argent de Poche** the teacher's plea for the rights of all children is not a locked-on code — it is the verbalization of what has preceded it.

Truffaut's children are related only by the school they attend and the film is a diverse collection of their stories: the girl alone in her parents' flat calling out "Je

tem through a megaphone to the other tenants a call answered by a basket full of cheeses sausages and wine ingeniously conveyed by a series of pulleys and ropes The school outsider bent on a life of petty theft and self preservation and whose home is a haven of brutality and deficiency and the saga of a first kiss at the cinema

In the best episode — one through which effortlessly brilliant filmmaking drains every potential ounce of suspense — a baby crawls out of a 10th storey window to retrieve its doll It would be unfair to mention the resolution but Truffaut cleverly makes full use of our disbelief that anything horrible could occur in one of his films

The most awaited screening at Tehran was undoubtedly Valerio Zurlini's film of Dino Buzzati's famous novel **Il Deserto del Tartari** The setting-up of the film alone took seven years and many screenwriters and directors were employed at various intervals The final script written by Andre G Brunelin and Jean Louis Bertucelli remains very faithful to the book although it changes the period to 1908 1914 and the location to the Macedonian border of the Austro-Hungarian Empire

Il Deserto del Tartari tells of a garrison on the edge of a desert frontier as it awaits an attack that will never come The well takes its toll officers come and go and the soldiers spirits crumble For Drogo who lives only in expectation of the attack the result is illness and confinement to another station But as he is carried away in his carriage he sees a line of a thousand horsemen approaching from the desert Perhaps the dream of a dying man?

For all its over-deliberate pacing and poor sense of time passing **Il Deserto del Tartari** is a monument of intelligent film spectacle To make a three hour film on so introspective a subject and not fall victim to unnecessary action or intrigue is a triumph of artistic rigor

Perhaps this was a commercially dangerous stand to take but once again as with **Z** and **State of Siege** producer Jacques Perrin has shown great conviction Beautifully shot by Luciano Tovoli and well scored by Morricone **Il Deserto del Tartari** fully justified the expectations held for it

Jerzy Antczak's **Nights and Days** a Polish family chronicle of two generations from 1863 to 1914 was shown at Tehran in its shortened export version of 180 minutes While it is notable on some levels it ultimately suffers the fate of most family sagas — superficiality

In this tale of an ill-matched marriage — told through flashback as the wife Barbara flees the German invasion — the husband's story holds the most interest Bogumil's existence is the land he is rooted to the soil and conquering nature's harshness is his life's goal Helped by a convincing performance by Jerzy Bilczicki one clearly understands Bogumil's passion — although the land he loves is never his own In directing these scenes with Bogumil striding proudly through rich corn Antczak evidences more than the mere technical proficiency shown elsewhere

In comparison to Bogumil his wife's character is too wooden and lacking in identifiable quirks Extensive rewriting of the plot would have perhaps enlivened her and helped weld this family's saga together But as it stands **Nights and Days** is mostly dull a far cry from the passionate energy of Wajda's **Land of Promise**

Of the four Iranian films in the main body of the festival I saw **The Stone Garden** and **The Chase of the Wind** missing unfortunately **The Divine One** and **The Son of Iran has no News of his Mother**

The Stone Garden is a rather loaded parable about an eccentric builder of stone sculptures in the desert With the use of wire and dead stunted trees he manages to create a monument which is both crude and mystical His wife then explodes his work by placing money in the trees and thereby encouraging a cult of mystic worshippers But inevitably disillusionment comes and the followers attack and destroy the garden

While intriguing the film is disappointing because it fails to gain any new perspectives on a tale that has been told so often in the cinema At times director Parviz Kimiavi exhibits flourishes of unusual and eccentric filmmaking but as a whole the film is too dependent on cliches and a structure too well-known to be now readily enjoyed

The most heated reception of the festival was saved for Mohammad Reza Asfari's first feature **The Chase of the Wind** This exercise in controlled melodrama concerns the struggles within a family to grab the family inheritance

Though great care has been taken both in its structural rigor and studied compositions the result is tedious Through bad casting and the inability of the director to judge when seriousness becomes mistaken for unintentional humor the film ends entangled in its own implausibility Whereas for example Glauber Rocha made a point of the extremely long death sequence at the beginning of **Antonio das Mortes** here the extended death throes on the grand staircase are meaningless

To round off the Iranian selection was Bahram Reyport's documentary history of Iranian filmmaking **The Magic Lantern** With the aid of brief excerpts the film swiftly chronicles the evolution and recognition of the nation's cinema

The emphasis is on the more artistic films and **The Magic Lantern** relives the sudden explosion of Iranian films on the world with the release of **The Cow** and **Qeisar** in the late sixties Since then there has been **The Postman Downpour** and **Prince Ehtejab** for many the pinnacle of Iranian cinema so far As well there is Sohrab Shahid-Saless **A Simple Event** and **Still Life** The documentary closes with Bahram Bezai's **The Stranger and the Fog** and **The Custodian** by Khosrow Haritash

For those only vaguely familiar with Iranian films the documentary is a good starting point for those better versed it is a pleasant reminder

In Mauro Bolognini's **The Inheritance** Domin que Sande plays a young woman bent on inheriting the Ferramonti fortune by seducing the family's cold unapproachable patriarch As a story of intrigue it has its moments although the intentionally ironic ending where the family unite to defraud her of the money is unconvincingly dovetailed

It is also not helped by Sande's acting Once again she is entrapped by foolish facial gestures (gestures which reach the point of absurdity in Bertolucci's **1900**) Anthony Quinn however is convincing and his performance together with an unexpectedly rich score from Morricone are definite saving graces

The Inheritance really suffers in its period reconstruction The delicate balance between period feel and narrative — a balance so perfectly achieved in Visconti's **L Innocente** — is missing The exterior photography with its persistent use of heavy filters is unsettling and pretty while the muted interior decor is almost monotonous

This over insistent grasping for period atmosphere is not evident in Bolognini's non-cinematic productions although it has ruined most of his previous historical films

There is no doubt that Bolognini is a director of ability but **The Inheritance** evidences little of it

Marta Meszaros's **Nine Months** is after her insightful and sensitive **Adoption** a major disappointment The film has the same observant eye but it is too much like a tract with characters like pawns in the hands of the director Consequently while one can sympathize with the plight of the single mother in **Nine Months** and recognize the dangers of her choice and the courage that helped her make it one yet remains unmoved and distant

As the single mother Lili Moront winner of the Best Actress Award is excellent and in spite of the script's limitations does much to make us under-

L Agent de Poche Truffaut images the Iraq to state of childhood — on which adults can and do wreak havoc

The young couple in Marta Meszaros's **Nine Months** L Li Moron (right) was awarded Best Actress for her role as an independent single mother

The Resistance fighters flee through marshes in Guido Montaldo's **Agnes Is Going To Die**

Jaime Camino's **The Long Vacation of 36** studying the effects of war on the uninvolved

stand the mother's will to be independent regardless of the incomprehension that surrounds her.

Where **Nine Months** does succeed is in its lack of easy condemnation. However, when dealing with a subject as well treated as this an attempt must be made to find new insights and new ways of perceiving. **Nine Months** doesn't and suffers for it.

New French cinema was represented by Frank Cassenetti's film of the Resistance **L'Affiche Rouge**. During a festive day in a quiet French village a theatrical group together with some surviving resistance fighters plan the production of a play based on the famed Manouchian Band, a group of mostly immigrant workers who carried out daring attacks against the Germans in Paris during the occupation. When they were finally caught and tortured by the Gestapo they remained silent and were placed in front of the execution squad in 1944.

The film is a very intricate cross-cutting between the past and present and even uses the same actors in both time planes. Unfortunately the result is glib an intellectual exercise with no expressed sympathy for the people concerned. It is a disgusting film to watch.

Equally uninvolving is Guido Montaldo's **Agnes Is Going to Die**. Set at the time of the German occupation of Romagna this simplistic film is about an Emilian farm worker avenging her husband's death. Joining a group of resistance fighters she kills a German soldier. Then flees with the group into the countryside hiding amid the towering reeds of the marshes. At first the group is sceptical but as members of the cult are killed and floods make the flight increasingly difficult she gains in strength.

Filmed in desolate country often early in the morning with the ravages of winter ever visible the film conjures up a bleak and disturbing mood. But few issues of importance are raised except during the final massacre which occurs in front of uncaring Allies. The Nazis are typically brutal and the fighters typically heroic. And to lay stress upon stress the film concludes with Agnes lying dead in the middle of a Swastika (made of sentry boxes) at the bottom of an inverted cross.

Jaime Camino's **The Long Vacations of 36** is an interesting look at a number of middle-class families holidaying in a small town near Barcelona during the Spanish Civil War.

The film opens on July 18, 1936 with General Franco's attack on the government of the Republic. Then as the war spreads the families find their holiday stretching to three years. They become affected by the shortage of food, black marketeering and diminished wealth. Illness becomes widespread and the one boy who goes to war is killed. The film ends a few days before the final defeat with the Republican Army evacuating the town.

The Long Vacations of 36 is a study of the effects of war on an uninvolved group who do not take sides and close in around their families. Directed with great control, the film is level-headed in dealing with an explosive situation so soon after Franco's death. Where the film is marred, however, is in its depiction of human drama. The boy's death for example carries no poignancy because of the melodramatic love scene on the eve of his departure.

The other Spanish entry is a unpleasant film. Directed by Pilar Miro, **The Beholder** is a lurid retelling of Zola's *For a Night of Love*, in which emphasis is placed on poorly staged sex scenes and gratuitous violence. Hopefully in the post-Franco era such films will not constitute the Spanish cinema's staple diet.

The Legend of Ubijara by Sao Paulo filmmaker Andre Luiz is a striking attempt to retell an ancient Indian legend with political resonance. While the purity of the legend is preserved, one is however distracted at times by the abrupt and ragged filmmaking. The epic fight over 24 hours for example is dealt with in three shots. The second a cut-away to the moon to signify time passing. But instead of experiencing the passage of time one is merely conscious of the director's attempts to achieve this effect. Consequently the mystery and power of the legend is passed by.

Oh Serafine is definitely a curio. Manufactured by Alberto Lattuada this calliphygian-ridden study of the edges of insanity is rendered senseless by a near total lack of sensitivity.

Augusto Valle, friend and confidant of birds, inherits his father's button factory but is tricked out of the inheritance by his materialistic wife. Augusto is sent to an asylum where he meets and falls in love with a fellow bird lover. They plan their escape and find a new world of serenity — a countryside filled with birds.

The fact that Augusto willingly sacrifices acres of natural woodland to industrial concerns to secure his personal happiness is glossed over and is symptomatic of the banality of **Oh Serafine**.

Alberto Bevilacqua's **The Female is the Deadliest of the Species** is no better, although at least the script is full of ideas.

Marcello Manfredi, renowned conductor returns from a concert tour at Christmas to find his family abducted by his wife's crude but wealthy lover, Ros. Marcello descends on Ros' home. His gentle nature contrasts violently with the cruel debauchery of his host. Marcello uses his appeal to wreak revenge but makes his wife and Ros totally dependent on him. Then leaves them to their loneliness.

Like a morality play about the evils of wealth and power, **The Female is the Deadliest of the Species** has an impressive logic and irony. One marvellous scene has Ros trying to buy Marcello's wife with an open cheque. Marcello however returns it across the table having covered it with an endless series of zeros. But this scene is an exception. The rest of the film is grossly excessive in direction and acting.

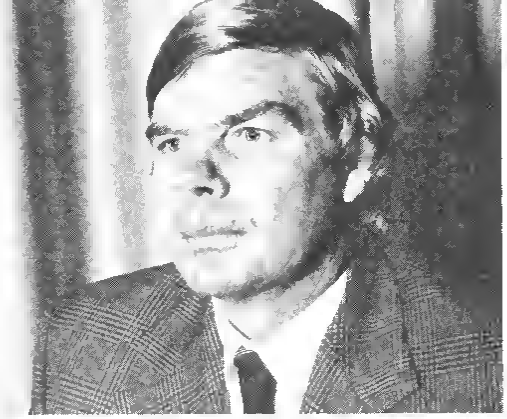
Bevilacqua is a novelist and screenwriter of note, but he is not a filmmaker and it shows. Devoid of visual style or any recognition of montage, the result is all too reminiscent of the worst of Italian cinema.

Dieu le Veut, a Belgium film by Luc Monheim is a far too serious re-creation of life in Europe during the crusades which emphasizes the squalor and struggle to survive. Where the film is notable is in its obvious desire to avoid employing romanticism to deal with this bleak period in history.

Harry and Walter Go to New York an American comedy with James Caan and Elliot Gould is a feeble film both in intent and execution. Mark Rydell's direction is undisciplined and the acting, as one critic astutely notes, "shameless mugging".

The only other films I was able to see were **The Ritz** (Dick Lester), **The Front** (Martin Ritt), **Next Stop Greenwich Village** (Paul Mazursky), **Loei Lite** (Ollokai Runze) and **Victory March** (Marco Bellocchio).

Other films of interest that were shown were: Peter Stein's **Summer Guests**, **Dersu Uzala**, Jose Luis Borau's **The Poachers**, Fons Rademakers' **Max Havelaar**, regarded by many as the best film at Tehran, **Le Veu de Solitaire** by Jean Francois Adam, Ray Okan's **The Bus**, Weitmuller's **Seven Beauties**, the films of Harry Langdon and Buster Keaton, a retrospective of Fellini features from **Luci del Variete** to **Amarcord** and the best of Iranian cinema over the past 50 years. ★



DES DRAYDON

CHAIRMAN QUEENSLAND FILMS BOARD OF REVIEW

Regular readers of *Cinema Papers* will recall the extract from Act 31 of 1974 of the Queensland government set out in the Quarter in issue No. 10. The Queensland Films Board of Review's repressive activity continues to grind on, banning films from Queensland with monotonous regularity and by threat preventing the opening of many more.

The board comprises Mr D. J. Draydon, LLB, barrister (chairman); Ms P. R. Thoms, OBE, journalist (deputy chairman); Ms P. J. L. Blocksidge (theatre director); Mr T. J. Heike, JP (purchasing officer); and Mr D. J. Coulter (publicity officer).

Des Draydon is frequently interviewed by the Brisbane press, but he generally prefers not to talk about his attitudes to censorship, seeing himself merely as a law enforcer.

The following interview with Des Draydon was conducted in Brisbane by Grant McLennan.

Should there be film censorship?

That is a decision for Parliament to make. My personal opinion is irrelevant.

Why is there censorship?

It has always existed. Entertainment in Britain has been censored for about 400 years. Films are censored in most countries in the world.

There are many reasons suggested for censorship. Some would say the offensive material should be censored. If you are only judging films on offensiveness there is no justification for censorship. People don't have to go into the theatre if they don't want to.

Some people complain about material shown at drive ins. Queensland is the only state where there has been no complaints.

Before any film is banned the board must come to the decision that the exhibition of that film would have an immoral or mischievous tendency to incite.

Are you aware that perhaps an NRC film could have a mischevous effect on a person?

Right. A film can have an imitative effect but that's not ... it's more trends and tendencies in films that are important. Maybe a film won't incite a normally peace loving person to violence, but it will affect his tolerance of it by others.

Should a film be banned if only a small minority of people will be incited to commit an abnormal act?

Take *Cinema Papers*. I have no doubt there is at least one person who is teetering on the balance of abnormality, who would commit an anti-social act after reading that. There is bound to be one. You wouldn't justify banning *Cinema Papers* for one person.

Do you think you are making exceptions for a minority opinion?

There are many legislations that cater for a minority. I think the majority of people can be desensitized. I think the majority of people can have their level of tolerance lifted.

How is a film banned? Do complaints have to be received?

The Act contains no mention of 'complaint' as a prerequisite to review by the board. Not everyone has to see the film, a majority decision is required before a film is banned, to use that term.

What term would you use if it is not banning?

Well, banning is a colloquialism. It's just that the Act refers to reaching the opinion that the film is objectionable under the meaning of the Act and prohibiting distribution.

Do you suggest to a distributor that if certain scenes are cut out a film will be allowed to be screened?

Under the Act there is a provision for a distributor to re-submit a reconstructed version of a film that has been banned.

How do you feel about tampering with the finished product of an artistic filmmaker?

I haven't seen many films that could be classified as a work of art.

What about, say, "Immoral Tales"?

Well, someone on television last night was suggesting that beer cans were a work of art.

Why shouldn't someone be allowed to see "Immoral Tales"?

Because scientific evidence suggests that a film can have a harmful effect on society. The scientific work says it's not just a case of offensiveness. See, everyone's hung up on this offensiveness thing. 'Too many tits and bums ...'

'You should be allowed to see people rooting ... 'I don't mind watching blood and gore on the screen or watching people being tortured.'

People say I don't mind watching it so what harm can it do ... that's the wrong approach. To say it again, it's not a question of whether a person is offended by it, but whether it can cause harm.

Are there any psychologists on the board who might be able to determine which films may or may not harm?

No. All the work and research has been done. People like Berkowitz. Most of the work has been set out in a book by Professor Johnson called *Aggression in Man and Animals*. There was a story about a couple of youths who stripped and smashed a car after seeing **Duel**. Now, if you just look at it on the surface you could say the film had something to do with it, but it wasn't so. But you can clearly establish an imitative effect through the Mr Brown bomb hoax after the bomb films and violence after **A Clockwork Orange**.

What qualifications do members of the board have?

The Act doesn't mention any. We are appointed by the Government.

Grant McClelland comments on p. 382.

FILMS BANNED UP TO JUNE 30, 1976

Name of Film	Distributor	Date of Prohibition Order
Sex Aids and How to Use them	Non Fiction Films (Producer)	27-7-73
The Erotic Adventures of Zorro	CEMF — Regent Film	14-8-74
Swedish Wildcats	MGM—BEF Film Distributors Pty Ltd	8-11-74
Erotic Love Games	MGM—BEF Film Distributors Pty Ltd	8-11-74
Lonely Wives	Seven Keys Films Pty Ltd	7-12-74
Diary of a Nymphio	Seven Keys Films Pty Ltd	7-12-74
Love Hotel	Roadshow Distributors Pty Ltd	7-12-74
Sex Life in Convent	Filmways Australasian Distributors Pty Ltd	23-5-75
Silent Night, Bloody Night	Seven Keys Films Pty Ltd	23-5-75
When Love is Lust	Blake Films Pty Ltd	23-5-75
Wild Honey	Filmways Australasian Distributors Pty Ltd	4-7-75
Contes Immoraux (Immoral Tales)	Cinema Centre Group	11-8-75
Sekua by U.S.A.	Brief Film Productions	30-9-75
School Girls — Growing Up	Omega Film Corporation Pty Ltd	3-10-75
Guess Who's Coming to Sleep With Us	Omega Film Corporation Pty Ltd	3-10-75
Mechanica Love Machine	Omega Film Corporation Pty Ltd	3-10-75
Bawdy Tales	United Artists (A Asia) Pty Ltd	6-10-75
The Outrageous Unbelievable Mechanical Love Machine	Chris Lou's Film Company Pty Ltd.	6-10-75
Don't Just Lay There	Roadshow Distributors Pty Ltd	3-2-76
Sexual Customs in Scandinavia	Roadshow Distributors Pty Ltd	3-2-76
The Swedesman	MGM—BEF Film Distributors Pty Ltd	13-2-76
The Case of the Smiling Stiffs	Seven Keys Films Pty Ltd	4-3-76
Julia	Roadshow Distributors Pty Ltd	8-3-76
The Climax of Seymour	Twentieth Century-Fox Film Corporation (Aust.) Pty Ltd	11-3-76
The Story of O	Roadshow Distributors Pty Ltd	11-3-76
Emmanuelle	Twentieth Century-Fox Film Corporation (Aust.) Pty Ltd	22-3-76
Girls With Open Legs	Roadshow Distributors Pty Ltd	26-3-76
Swedish Wife Exchange Club	Roadshow Distributors Pty Ltd	26-3-76
The Curious Female	Filmways Australasian Distributors Pty Ltd	30-4-76
Sweet Kill	Consolidated Films	18-6-76

FILM CENSORSHIP LISTINGS

Reprinted from

OCTOBER 1976

FILMS REGISTERED WITHOUT ELIMINATIONS

For General Exhibition (G)

Athosilas Tis Kouzinas (The Lady of the Kitchen) C. Caratzopoulos, Greece (2523.58 m)
Badia Masaadni (16 mm) A. C. Herout, Egypt (1057.00 m)
Believe Me My Love (Greek sub-titled) Not shown, Bulgaria (2595.00 m)
Chaplin Revue C. Chaplin, U.S. (2365.00 m)
The Circus C. Chaplin, U.S. (1968.00 m)
City Lights C. Chaplin, U.S. (2365.00 m)
Der Schwanensee (16 mm) N. Thaler, West Germany (1230.00 m)
El Istarze Aynuh (Professor Ayoub) (16 mm) Not shown, Syria (1022.00 m)
Garam El Moshara (Love of the Fool) Z. Mou Awi, Syria (3066.00 m)
Godzilla vs Megalon (Reduced version) Toho Eiga Co. Ltd, Japan (2211.00 m)
The Gold Rush C. Chaplin, U.S. (1967.00 m)
Harry and Walter Go To New York D. Devlin/H. Gittes, U.S. (2969.00 m)
Honeymoon M. Powell, Britain (2441.00 m)
A King in New York Attica Film Co., Britain (2869.00 m)
Limelight C. Chaplin, U.S. (3737.00 m)
Love — More Than Love (16 mm) Not shown, Egypt (1371.00 m)
Pirates of Cannibal Isle R. Nagy, Malaysia (2286.00 m)
Sam Sui Tau Tuen Hong Fatt Film Co., Hong Kong (2898.00 m)
Snow White and the Seven Dwarfs W. Disney, U.S. (2271.00 m)
Solos Los Dos S. Merkas, Spain (2505.00 m)
The Thief of the Mona Lisa O. Poggi, Italy (2460.00 m)
Three Nights of Love S. Clemas, Italy (2785.00 m)
Two Women (16 mm) Dr M. E. Ashry, Egypt (1280.00 m)
The Wind Took Away My Dreams (Greek sub-titled version) Not shown, Italia (3058.00 m)

Not Recommended for Children (NRC)

At the Earth's Core J. Dark, Britain (2613 m)
Dodes'ka-den Kurosawa/Matsue, Japan (3695.00 m)
Cinekokoelis (Bulb My Woman) C. Caratzopoulos, Greece (2500.00 m)
I Faziosad (The Lucky Ones) Enley Films, France (2493.36 m)
Indema Tassit Fi Gasad When The Body Will Drag (16 mm) Not shown, Syria (1277.00 m)
Karawan Lahou Chelell (The Beautiful Lips) (16 mm) Not shown, Syria (1325.00 m)
L'Amante Segreto J. P. Bertrand, Italy (2468.00 m)
A Matter of Time Sernhel/Geisinger, Italy/U.S. (2770.00 m)
Nick Carter Non Perdono Fimatoder Spa/Florida Films/Cineamone Prods, France (2566.80 m)
Not Now Comrade M. Schule, Britain (2388.00 m)
Pork Chop Hill (Reduced version) (16 mm) (d) S. Perlett, U.S. (1053.12 m)
Professional Per Una Rapina Paas-Ernie Film, West Germany (2713.00 m)
Sana Oula Hob (First Year of Love) H. Rella, Egypt (3620.76 m)
The Scarlet Buccaneer J. Lang, U.S. (2926.00 m)
Shaolung Men in Hong Kong Lo Wei Motion Pics, Hong Kong (3209.00 m)
Sorrow of the Gentry P. Shaw, Hong Kong (2800.00 m)
Trial By Combat (Reduced version) (b) Heller Wentracht, Britain (2468.50 m)
(c) Previously classified G after reconstruction at importer's request in 1959
(d) Reduced by importer's cuts from 2520.00 m (Film Censorship Bulletin No. 5/76)

For Mature Audiences (M)

Black Guide J. Lomer, Hong Kong (2304.12 m)
Blow Up (16 mm) (a) C. Ponti, Britain (1229.85 m)
Bruce Lee And I Not shown, Hong Kong (3128.00 m)
Drug Queen A. Gouw, Hong Kong (2662.00 m)
The Front M. Ritt, U.S. (2660.71 m)
Get Mean T. Anthony, Italy/Spain (2468.00 m)
Killer Clans R. Shaw, Hong Kong (2983.00 m)
Loose Ends (16 mm) Morris/Wozniak, U.S. (1537.20 m)
The Lost Talisman Mafilm, Hungary (2653.00 m)
New Fist of Fury H. L. Hwa, Hong Kong (3089.59 m)
Surrender in Paradise (16 mm) R. Cox, Australia (1059.00 m)
Sweeney T. Childs, Britain (2633.85 m)
The System of Doctor Tarr and Professor Fether R. Vaik, Mexico (2331.00 m)
To Keli Midao (The Cell Zero) G. Papalios, Greece (2633.00 m)
The Travelling Players G. Papalios, Greece (6254.50 m)
The Wonderful Visit (La Merveilleuse Visite) Mondolio Film Orti/Rans France Films, France (2852.72 m)
(a) Previously classified Not Suitable for Children with eliminations in May 1968.

For Restricted Exhibition (R)

Andrea/Once Upon Andrea H. Glaeser, France (2467.00 m)
Cannonball S. W. Getman, U.S. (2523.40 m)
Don's Party P. Adams, Australia (2468.00 m)
Deep Red S. Spettasok, Italy (2743.20 m)
Dixie Dynamite W. Bishop, U.S. (2579.62 m)
Drum D. De Laurentiis, U.S. (2581.00 m)
Jeanne and Juliette (Full version) (a) Filminvest, Sweden (1897.55 m)
Little Girl Big Tease R. Mitrotti, U.S. (2276.00 m)
Marathon Man Evans/Beckerman, U.S. (3373.88 m)
Merta J. Frade, Spain/Italy (2707.00 m)
The Noose Judge A. R. Priego, Mexico (2413.84 m)
Paolo Il Caldo Meduso, Italy (3281.00 m)
The Reincarnation A. Gouw, Hong Kong (2962.00 m)
Seven Man Army Shaw Bros, Hong Kong (2962.00 m)
The Ritz D. O'Dell, U.S. (2466.00 m)

Australian Government Gazette

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Don's Party. An appeal lodged against the Board's R certificate registration was rejected

Si Fel Ete D. Dantt, France (2154.00 m)
Swept Away R. Cardarelli, Italy (2608.00 m)
That Most Important Thing Love Not shown, France (3236.00 m)
The Thunder Kick Not shown, Hong Kong (2323.58 m)
(a) Original version listed in Film Censorship Bulletin No. 1/76

FILMS REGISTERED WITH ELIMINATIONS

For Restricted Exhibition (R)

Cherry's Girls W. Krane, U.S. (1837.00 m)
Eliminations: 165.50 m (6 mins 3 secs)
Reason: Indecency

FILMS REFUSED REGISTRATION

Cadillac Named Desire (Reduced version) (16 mm) Bryce Jannovich, U.S. (582.38 m) Reason: Indecency
Discreet Pleasures In A Swedish Upper Class Family Films West, Sweden (2491.00 m)
Reason: Indecency
Massage Parlour Wife (Reconstructed version) (d) B. Spinello/Globe Pictures, U.S. (2023.94 m)
Reason: Indecency
Mrs Stone's Thing (Reconstructed version) (d) J. F. Robertson, U.S. (1763.70 m)
Reason: Indecency
Naked Came The Stranger L. Sultane, U.S. (2279.60 m)
Reason: Indecency
Sip The Wine Bradford/Halfern and Ward, U.S. (2322.67 m)
Reason: Indecency
The Story Of Joanna (Optically modified version) G. Damiano, U.S. (2169.17 m)
Reason: Indecency
(a) Previously listed in Film Censorship Bulletin No. 7/75
(d) Previously listed in Film Censorship Bulletin No. 8/76

FILMS APPROVED FOR REGISTRATION AFTER REVIEW

Don's Party P. Adams, Australia (2468.00 m)
Decision Reviewed: Appeal against R registration by the Film Censorship Board
Decision of the Board: Uphold the decision of the Film Censorship Board

FILMS NOT APPROVED FOR REGISTRATION AFTER REVIEW

Caged Women (a) E. C. Dietrich, West Germany/Switzerland (2248.26 m)
Decision Reviewed: Appeal against rejection by the Film Censorship Board.
Decision of the Board: Uphold the decision of the Film Censorship Board
(a) Previously listed in Film Censorship Bulletin No. 8/76

Note: Title of film notified as **Erotic Diary of a Happy Hooker** in Film Censorship Bulletin No. 9/74 has been altered to **Fleshpots on 42nd Street**.

NOVEMBER 1976

FILMS REGISTERED WITHOUT ELIMINATIONS

For General Exhibition (G)

Amar El Zemaan (16 mm) Not shown, Egypt (1371.00 m)
Anthropos Pou Girise Apo Tin Zesti (The Man Who Came In from the Cold) C. Caratzopoulos, Greece (2800.00 m)
Cabriola (Spanish dialogue) M. Goyanes, Spain (2410.00 m)
Deathcheaters B. Trenchard Smith, Australia (2503.00 m)
El Pedrecito (Spanish dialogue) J. German, Spain (5554.00 m)
The Empress Dowager R. Shaw, Hong Kong (3702.00 m)
The Great Dictator C. Chaplin, U.S. (3470.00 m)
Let the Balloon Go (Reduced version) (a) R. Mason, Australia (2057.00 m)
The Liar (16 mm) Not shown, Egypt (1500.00 m)
Majboor P. Peru, India (3062.00 m)
Nickelodeon Chartoff/Winkler, U.S. (3409.75 m)
Storm Boy M. Cantrill, Australia (2415.00 m)
Ton Arapi Ki As Ton Piaria (a Sapounn Sno Halea) C. Caratzopoulos, Greece (2496.15 m)
The Wackiest Wagon Train in the West E. Schwartz, U.S. (2368.36 m)
(e) Reduced by producer's cuts from 1009.24 m (16 mm version) in Film Censorship Bulletin No. 8/76

Not Recommended for Children (NRC)

Carry on England P. Rogers, Britain (2337.00 m)
Crash Weinstein/Band, U.S. (2505.00 m)
Ben Candy's Law Onyx Films, Canada (2351.00 m)
The Eagle Has Landed Wiener/Niven Jr, Britain (3640.00 m)
Fanous Aleadin (Lamp of Aladdin) (16 mm) Not shown, Egypt (965.00 m)
The Girl with the Dexterous Touch L. Wan, Hong Kong (3002.00 m)
The Hunt Fortine/Zappelli, Italy (2304.00 m)
I'll Never Come Back (16 mm) Not shown, Egypt (1338.00 m)
The Mummy (1932 version) C. Laemmle Jr, U.S. (1979.00 m)
The Pink Panther Strikes Again B. Edwards, Britain (3383.05 m)
Red Dust V. Fleming, U.S. (2383.11 m)
Seven Nights in Japan L. Gilbert, Britain (2907.02 m)
Sin Un Adios A.S.P.A., Spain (2523.56 m)
The Song Remains the Same P. Grant, U.S. (3642.00 m)
Ye Pab Touba (God Forgive Me) (16 mm) Not shown, Egypt (1268.00 m)

For Mature Audiences (M)

Alex and the Gypsy R. Shepherd, U.S. (2688.14 m)
The Best of Shaolin Kung Fu A. Gouw, Hong Kong (2559.00 m)
Bittersweet Love Zappelin/Sell, U.S. (2369.00 m)
Break of Day P. Lovell, Australia (3072.00 m)
Call Me Dragon Seasonal Film Corp., Hong Kong (2855.50 m)
Car Wash Linson/Schumacher, U.S. (2646.14 m)
Cousin Cousine B. Jaye, France (2618.00 m)
Drummer of Vengeance R. Angel, Italy (2249.00 m)
Eliza Frazer T. Burstall, Australia (3507.20)
Hennessy/Smith is Out A. Lopes, U.S. (2585.87 m)
The Invincible Hero HWA HSIA Film Co., Hong Kong (2331.00 m)
La Pupa Del Gangster (Poopsie and Company) C. Ponti, Italy (2648.96 m)
The Man with the Green Carnation (a) H. Huth, Britain (3017.00 m)
Mayday 4,000 Feet A. Pinsky, U.S. (2578.00 m)
The November Plan F. Higgins, U.S. (2797.00 m)
Oh! Lie Be Bella Orphee Arts (Paris) & F.R.3 et C.I.C. (Paris), France (2840.32 m)
The Rats are Coming! The Werewolves are Here! L. W. Mishkin, Britain (2539.00 m)
Raiders J. McCauley, U.S. (2249.00 m)

The Sellout (16 mm) J. Shaftel, Israel (1086.00 m)
Survival Conservation R. Cardona, Mexico (2277.00 m)
The Swiss Conspiracy (16 mm) M. Silverstein, Switzerland (976.60 m)
Two-Minute Warning L. Peerce/E. Feldman, U.S. (3264.00 m)
(b) Previously registered in September 1961

For Restricted Exhibition (R)

The Adolescents P. Moran, Spain (2660.00 m)
The Angry Hero HWA HSIA Film Co., Hong Kong (2457.00 m)
The Avenger HWA HSIA Film Co., Hong Kong (2638.00 m)
Beware My Brethren R. Hartford Davis, Britain (2351.00 m)
Big Brother Cheng P. Shaw, Hong Kong (3017.00 m)
Bikini Bandits (Reconstituted version) (a) H. De Leeuw, U.S. (1712.60 m)
Black Emanuelle Goes East Flora Cinematografica, Italy (2523.00 m)
Body For Sale Lo Wei Motion Pics, Hong Kong (2962.44 m)
Carrie P. Monash, U.S. (2745.00 m)
Catherine et Cie (Catherine and Co.) L. Fuchs, France/Italy (2660.71 m)
The Fabulous Bastard from Chicago (16 mm) J. Fineberg, U.S. (1039.28 m)
Facets of Love R. Shaw, Hong Kong (2826.00 m)
Fists of Vengeance H. Chung, Hong Kong (2587.00 m)
A Haunted House C. Woh, Hong Kong (2879.00 m)
Hot Spur (Reconstituted version) (b) R. Cresse, U.S. (2224.30 m)
Laura Asper Le Rosa, Italy (2633.81 m)
Men from the Monastery L. Hsing-Fan, Hong Kong (2966.00 m)
Oriental Playgirls R. Shaw, Hong Kong (2765.00 m)
Vizi Privati Pubbliche Virtu Private Vices Public Virtues Ladina Films, Italy/Yugoslavia (2752.40 m)
(a) Previously listed in Film Censorship Bulletin No. 9/76
(b) Previously listed in Film Censorship Bulletin No. 8/76

FILMS REGISTERED WITHOUT ELIMINATIONS

Special Conditions (For showing not more than twice at Sydney and/or Melbourne/Adelaide/Brisbane/Perth Film Festivals and then re-exported.)

Bij Pa des Sewo Poppese Ministry of Culture, Netherlands (2877.00 m)
The Day I Clap Losers (16 mm) Australian Broadcasting Commission, Australia (310.5 m)

FILMS REGISTERED WITH ELIMINATIONS

For Restricted Exhibition (R)

The Godfather of Harlem L. Cohen, U.S. (2496.00 m)
Eliminations: 6.7 m (33.5 secs)
Reason: Excessive violence
Thriller B. A. Vibenius, Sweden (2523.80 m)
Eliminations: 2.3 m (27 secs)
Reason: Excessive violence

FILMS REFUSED REGISTRATION

Change Pas De Main P. Jauberti, France (2441.20 m)
Reason: Indecency
Chrissy (Reconstructed version) (a) S. Harris, U.S. (2637.00 m)
Reason: Indecency
Ilsa — She Wolf of the S.S (Reduced version) (b) H. Ziegler, U.S. (2055.30 m)
Reason: Excessive violence and indecency
La Bete A. Dauman, France (2815.00 m)
Reason: Indecency
La Grande Bouffe Lassad Leon, France (2292.00 m)
Reason: Indecency
Pretty Wet Lips (Reconstructed version) (c) C. Stanlik, U.S. (2012.00 m)
Reason: Indecency
Summer Session (16 mm) Leo Prods, U.S. (515.58 m)
Reason: Indecency
(a) Previously listed in Film Censorship Bulletin No. 5/76
(b) Reduced by importer's cuts from 2386.41 m in Film Censorship Bulletin No. 5/75
(c) Resubmitted for possible registration. Previously listed in Film Censorship Bulletin No. 12/74

FILMS APPROVED FOR REGISTRATION AFTER REVIEW

Marathon Man (a) Evans/Beckerman, U.S. (3373.88 m)
Decision reviewed: Appeal against R registration by the Film Censorship Board
Decision of the Board: Uphold the decision of the Film Censorship Board.
The Ritz (a) D. O'Dell, U.S. (2466.00 m)
Decision reviewed: Appeal against R registration by the Film Censorship Board
Decision of the Board: Register the film for Mature Audiences

FILMS NOT APPROVED FOR REGISTRATION AFTER REVIEW

Mrs Stone's Thing (Reconstructed version) (a) J. F. Robertson, U.S. (1763.70 m)
Decision reviewed: Appeal against rejection by the Film Censorship Board.
Decision of the Board: Uphold the decision of the Film Censorship Board.
(a) Previously listed in Film Censorship Bulletin No. 10/76

Note: Title of film notified as **The Story of G** in Film Censorship Bulletin No. 1/76 has been altered to **Erotic Summer**

Continued on P. 382

JOHN DANKWORTH

John Dankworth, one of the leading names in British jazz and film music, was born in 1927 at Woodford, Essex. He studied music, specializing in the clarinet, and is now a professor at the Royal Academy of Music. In the late 1940s he was front runner in propagating the message of the new jazz art form dubbed 'bop', gaining *Melody Maker* awards as a jazz-man instrumentalist of outstanding merit.

Dankworth first made his appearance as a band leader with his famous Seven at the London Palladium in 1950. Two years later he signed Cleo Laine on as the group's singer. Dankworth formed his Big Band in 1953, and five years later he married Cleo.

The award-winning "We Are The Lambeth Boys" in 1959 marked Dankworth's debut as a film music composer. Since then he has written scores for some 20 films, including "The Servant", "Modesty Blaise", "Accident", "The Magus", "Perfect Friday", and the last being "Diamond Hunters".

Since 1972, Dankworth has spent much of his time undertaking international concert tours with Cleo Laine.

Raymond Stanley conducted the following interview for *Cinema Papers* when John Dankworth was in Melbourne last November in the course of a recent Australian tour.

How did you come to write for films?

Well, it came out of the blue. It was quite a surprise as a matter of fact. My philosophy had always been that music should be pure and I rather looked down on any sort of music that needed other creative media to make its point. I had never liked ballet or opera, and I had always thought of film music composers as rather poor relations.

So when I got a request from Karel Reisz to do the music for a documentary for him — a documentary that was going to be an entry at the Cannes festival of that year — I really didn't know what to do about it. I was intrigued by the medium and the technicalities involved, but didn't really feel that I could do it very well, not being very keen to do it.

Anyway, I arranged to meet Karel Reisz and he explained what he wanted. He showed me a film — a previous documentary of his, which was for the Ford Foundation, I think — where he had to replace the score. So he was able to play me the documentary twice, once with the score he didn't like, and once with the score he did. This gave me an idea of what he liked and also made me see the points he was making of what music works for films and what doesn't.

Then he told me that the new documentary was one called **We Are the Lambeth Boys**, about a youth club in South London in a rather deprived area where it merely showed how the kids were brought to do something useful, rather than going about stabbing each other. He showed me the film, and told me the sequences that needed music, and I set to work.

I found myself actually imagining sorts of music that I had never imagined before. I realised that the image was doing something to my mind that was helping the creative process. So I became quickly converted to film music and finished it to Karel's satisfaction. The film won an award in its class at the Cannes festival that year, and soon after Karel got his first full-length feature film **Saturday Night and Sunday Morning**, with the then unknown Albert Finney. He asked me to do the music for that film.

Just about that time another director, Joseph Losey, was working in London, and he asked me to do the score for his film, **The Criminal**.

Was this as a result of the "Lambeth Boys"?

I think it was pure coincidence. I think he had heard something I had been doing with the London Philharmonic Orchestra involving fusions of different sorts of music, and he thought I might be suitable, so he spoke to me. He had also heard Cleo Laine's voice, and he wanted her to be involved in the soundtrack as well.

So at that point I found myself with two first feature films on my hands one at film studios in the north of London, and the Joe Losey film being shot at Merton Park Studios, which was very much in the south of London. I was like a man with two lovers.

I was very anxious not to let one know that I was working with the other, in case they thought I was splitting my endeavor. So I was darting between the extreme north and the extreme south of London, doing two scores almost at once.

They both turned out reasonably well as far as the directors were concerned and I thought 'Oh well, now I've really broken into films', and waited and waited and waited, but nothing else came along.

There was an occasion when Joe Losey asked me to go to Rome where he had shot a film called **Eva** — a film which turned out to be very controversial, because he disclaimed the final cut of it, and there were all sorts of financial troubles. The financial troubles extended to my experience, because my agent couldn't agree in any way with the sort of terms the executive producer was offering for a composer. Eventually I came back, having seen the film three or four times, but didn't do it.

Then came **The Servant**, and Losey asked me to do it, which I did and enjoyed very much. Of course **The Servant** was a big box-office success for Losey, and I think he has since not really had one to match it.

The result was that a lot of other people saw the film and heard the music, and I think it was just lucky that it was probably one of my best scores. One of the people who heard the music was John Schlesinger, who was then completing **Darling** and he asked me to do the score of that film.

With those two under my belt — **The Servant** and **Darling**, which was another blockbuster — it was a fairly natural consequence that I was from then on offered almost every film made in Britain over the next five or so years.

You more or less had your choice at that time . . .

A great deal, yes. The difficulty was trying to pick out the good ones from the bad ones early on, and I had probably a good share of good ones. Being with someone like Joe Losey meant that there were some

John Dankworth

Dirk Bogarde and James Fox in Joseph Losey's **The Servant** a major boost for Dankworth's career

Joseph Losey Dankworth's closest collaborator

other good films like **Accident** and **Modesty Blaise** to follow And with Karel Reisz there was **Morgan**.

Then later there was a film for J Lee Thompson (who directed **The Guns of Navarone**), called **Return from the Ashes**, featuring Maximilian Schell, Herbert Lom and Ingrid Thulin. The music was nominated for an Academy award, which I unfortunately didn't get

Is your approach to composing film music different from writing for a concert, or stage musical? Do you find you are rushed more?

Oh, certainly You are always caught in that terrible sandwich between the film's projected finishing date — which gets later and later — and the date of delivery to the distributor, which remains constant You are usually promised 12 weeks of uninterrupted time, and then you end up with five or four, or even three

At what point do you become involved with the film? Before, at the scripting point, or when it's finished?

Well, it varies very much according to circumstances and directors Some directors really don't think in terms of music, and don't even start looking around for a composer until the film is almost completed, and they realise that's the next thing to come — the last touch to be added They leave it till pretty late

When John Schlesinger asked me to do **Darling** I was able to see the completed film Losey was different even before the thing was sewn up he would call me and say "I have a film I think you would like to do I'll let you know when it is and send you a first draft script, or even send you a first draft script before it is sewn up"

Albert Finney and Rachel Roberts in Karel Reisz's **Saturday Night and Sunday Morning** John Dankworth's first feature

You prefer to be in right at the beginning . . .

Yes I think it is advisable really, to know something about the general sort of structure of the film and its purpose, and live it Live, breathe and exist it, at least part of your time

Have you ever directly or indirectly influenced the script of a film? Or perhaps made suggestions to the director that he should do this or that as a result of your music?

I don't think so No I would have obviously commented on the script afterwards if I was asked to If I had any comments to make, I would make them then and there, but whether they were ever taken into account I don't know

Quite often it would mean meeting with the scriptwriter, especially in a couple of cases where I had to set words that the scriptwriter had written For instance, the Harold Pinter words in **The Servant** which I had to set, and the Alun Owen words of "*Thieving Boy*" from **The Criminal** Those sorts of things meant that you found yourself talking to the script-scenario writer quite early

When you write the music, do you have any specific scenes in mind, or does the director allocate these later?

No every piece has been tailor-made for the sequence in mind sometimes with detailed suggestions or instructions on what that sort of music is going to be Over a 40-second piece the director might say "The mood should be tranquil for the first 10 seconds and then at this point I think it should swell up and then go down" Some directors are very explicit about that, others leave it entirely to you

I think good directors don't record music willy-nilly, and just add it where they want to — except, of course, in an emergency If they are stuck for a bit of music and all their music sessions are finished, then they would either do that with or without consulting the composer.

Have you ever had some of your music cut, and felt this has spoilt the general effect you have aimed for?

One of the things you need in your mental make-up is to not be too upset with what happens to your music after you have recorded it.

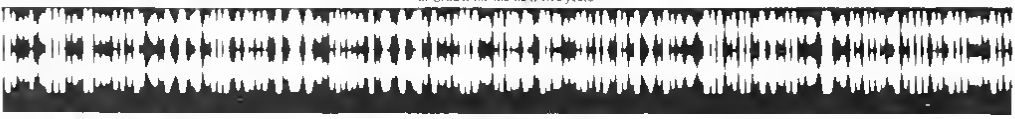
I think it was Leonard Bernstein who said that for **On the Waterfront** he wrote a magnificent crescendo to a sforzando tutti from the orchestra, and when he got to the dubbing found it had been doffed down to be underneath a whispered line from the actor, or something like that Those sorts of disappointments come to you all the time

You record when you hear this great ring of the orchestra in your ears, and then when you hear the final thing — and it's all done at that level on mono — it is disappointing in places, and you sometimes come out from the first hearing of your finished music product wanting to cry a bit

The Servant James Fox and Dirk Bogarde

Darling directed by John Schlesinger. A blockbuster which resulted in Dankworth being offered almost every film made in Britain for the next five years

Accident Delphine Seyrig and Dirk Bogarde. Being with someone like Joseph Losey meant that there were some good films



You actively participate in the recording of the music . . .

Oh yes. I am one of those composers who always conducts his own music.

You insist on this . . .

Well, they are very glad to do it usually. It saves them a bit on their budget, rather than have a separate conductor. The days when someone like Muir Mathieson would conduct someone else's scores don't seem to exist very much today.

I suppose there must be some composers who can't do their own conducting. It's a separate skill — a very special skill — conducting film scores, as opposed to conducting. There are some very fine conductors who could pilot a symphony orchestra like nobody's business, but who would be lost doing that sort of job in a film studio. It's a matter of timing and stop-watching, and just something different.

Would you like to compose for a musical film — with singing and dancing?

I would love to. Yes, it's the thing that keeps crossing our minds.

Has anybody made approaches in that direction?

Yes, there have been various approaches. None of them have ever come to anything in the long run. But I really think that we should be turning towards production of our own things, instead of waiting for other people to come along and put up their ideas.

Making your own films . . .

Quite possibly. Our own films, or our own television films . . . those are the sorts of things our minds are turning to at the moment. If you wait for people with ideas, all they have are ideas. They usually go to someone else for money anyway. So one might as well put up one's ideas and form one's own company and see what happens. That's what is in our minds at the moment.

Dirk Bogarde in Joseph Losey's **Modesty Blaise**

Would this be in Britain or the U.S.?

I don't know. We would probably do them wherever we found the locale most interesting, and the production costs lowest.

What about Australia?

Well, that has crossed my mind as well. That's why I was questioning you very closely about the Australian film industry earlier.

Has anything inspired you in Australia that you particularly see film-wise?

Not really. We haven't really got down to the details on what could take place in a film, plot wise, or how it would work out. The sort of film that has occurred to us is **The Umbrellas of Cherbourg**, the French film, where it was all pre-recorded. It was virtually a sort of lightweight opera, all filmed on location. So if you start thinking in that direction, your location depends on your story. A place like Australia would be ideal to think of things like that, because of the fine weather, the beautiful scenery that you can see there, and all the facilities that it has as a modern westernised nation for those sorts of things.

Which directors do you prefer working with? Have you had difficulties with any?

Oh, you have difficulties with most directors at times. The one director I didn't have any difficulty with, because he is a musician in an amateur sense, and therefore understood the problems of musicians, was Peter Hall, who is mainly known as a theatre director of course.

This was a film called **Perfect Friday** with Ursula Andress, Stanley Baker and David Warner. I found him helpful and easy to work with, because he knew what my role was and kept his suggestions and advice to a minimum.

Another person I had a great deal of fun with was Henry Hathaway, who is quite a legendary Hollywood name, and who has made so many of the great big Hollywood epics right from the thirties onwards. That was a film called **The Last Safari**, and was probably about the worst I have ever made.

It was shot in Africa and recorded in Britain, and was I think the one film where no piece of music that I did at any point — in spite of the fact he was there all the time listening to every note — met

Karel Reisz (right) rehearses a scene with David Warner on the set of **Morgan. A Suitable Case for Treatment**

Stanley Baker and David Warner in Peter Hall's **Perfect Friday**

with any criticism from him whatsoever. Perhaps it would have been better if it had met with some criticism from him, but it didn't. I have a feeling that throughout that whole film he was just enjoying himself, rather than trying to make anything cultural. If you see the film you will know what I mean.

Are there any directors you would like to work with, that you haven't?

I have never really thought much about that. I think Mike Nichols might be one I would like to work with.

Do you work in any different manner to other film composers?

I don't know. I suppose the flavor of my music, that comes out in my own output, just goes into the music in films as well, but I don't really know. I can't think if there is any different approach. The only thing I always try to do, is to play a little bit myself somewhere in any film that I do, rather than just conduct. It's almost a superstition.

A sort of a Hitchcock . . .

Yes, absolutely!

Have there been any significant changes in film compositions over the years, or any that you would like to see?

I feel it's a shame that in the past 10 or 15 years there have been a sort of decline of the great sort of orchestral composers, the Korngold sort of figure in music. Obviously it was inevitable that there should be a change of styles in music, and the first indications of that were very good with Henry Mancini, who I think was and is a brilliant musician of the film industry.

Richard Attenborough in **10 Rillington Place**. Dankworth's most recent feature.

But I think there have since been a lot of attempts to use people who aren't really good at writing films, and use them by getting expert orchestrators to cover up their deficiencies and that sort of thing. It's a shame when the film industry descends to that, because though it might make a fast buck selling albums or hit records or something, it would be a great shame if that were a permanent thing.

I would like to see the skill of orchestration and clever orchestral devices like the great Hollywood composers were capable of, come back into film music more. Even if I weren't part of it, I would be very happy to see that happen with someone else doing it.

You have obviously revised your opinion about film composing . . .

Yes, it's a special skill. It's a thing that I have had to leave over the past four years, because I have been touring so much with Cleo, which has been a full-time job. So I haven't been able to entertain the film offers made to me. But I've had time to think about it, now that I have been away from it.

I still wouldn't like to go back to the pressures of doing four or five films a year, because I think that devalues you by having to treat it as a job, rather than as a pleasure, and I think that you tend not to be able to see the wood for the trees.

But I would like to go back to doing one good film a year, depending on the director and the circumstances. I would enjoy that.

I am always conscious that with any film, you can rush into a melee of duelling between producer, director, editor, moneymen and so forth, and that's the unpleasant side of the film business. Because, quite often the composer, being the last one on the list to add his talents, is the one that gets a lot of those things in the neck.

It's the old story, that if you have a duff film on your hands, everybody looks to the composer to get it out of the mire, so to speak, to make a hit of the score of it. So the composer is under terrible pressure from all sides at that point. That's the part I don't like about film writing.

But if I am given a film where I am left to do exactly what I want with that film score, and then if after that's finished they throw it out and get someone else to do it, which they often have done in the past, both to me and every other film writer worth note. We have all had our scores chucked out at some point or other.

I did a film for Losey called **Boom** for which the score wasn't accepted, largely after pressures from the moneymen. I was delighted to see the box-office flop of all time when someone else had done the score. ★

FILMOGRAPHY

Feature films as composer-music director

1960 **Saturday Night and Sunday Morning**
The Criminal
1963 **The Servant**
1965 **Darling**
Return from the Ashes
Seeds of Kalchars
1966 **The Idol**
Modesty Blaise
Morgan, a Suitable Case for Treatment
1967 **Fathom**
Accident
The Last Safari
1968 **Salt and Pepper**
The Magus
I Love You, I Hate You
1969 **The Last Grenade**
1970 **Perfect Friday**
The Engagement
10 Rillington Place

Short films as composer

1959 **We are the Lambeth Boys**
1961 **Hamilton in the Music Festival**
1962 **Hamilton the Musical Elephant**
1964 **Top Flight**
1965 **A Game Called Scrugg**
The World at Three

Feature film performances

1958 **6, 5 Special**
1961 **All Night Long**
1963 **The Servant**

Short film performances

1965 **Parade of the Bands**
1968 **Music**

Television

1959 **The Voodoo Factor**
1961 **Survival**
The Avengers
One Man's Music
1962 **The New Ark**
1963 **Experiment — Improvisations**

INTERNATIONAL PRODUCTION ROUND-UP

Francis Ford Coppola's **Apocalypse Now**

U.S.

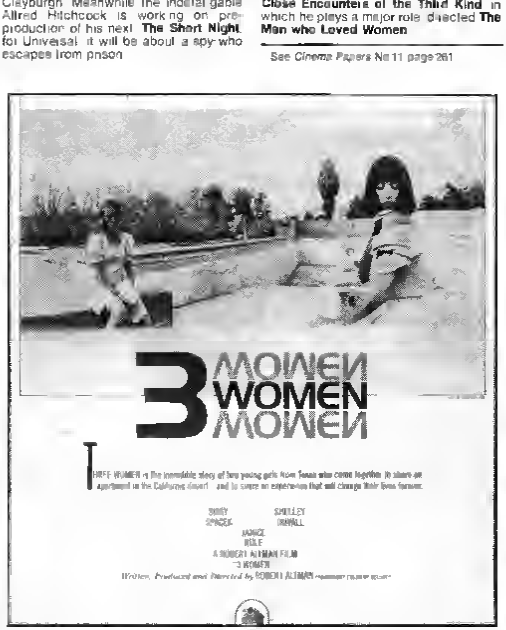
After 167 days of shooting in the Philippines Francis Ford Coppola is now editing his Vietnam epic **Apocalypse Now** for release at the end of this year. Louis Malle is in New Orleans making his first American film, **Pretty Baby** from a screenplay by production designer Polly Platt which deals with a child prostitute. The film will be released by Paramount. Also at Paramount director Joan Darling is making a film with the original title of **Final Love** starring William Katt. Richard Donner has replaced Guy Hamilton on the Salkinds' super production of **Superman**. Marlon Brando and Gene Hackman are still in the cast.

Bob Rafelson will make **At Play in the Fields of the Lord** for Metro. Robert Altman will make **The Wedding** for Fox on locations near Chicago. Don Siegel's **Telefon** with Charles Bronson and Lee Remick is yet another film to use Helsinki locations to represent Moscow.

John Cassavetes is shooting **Opening Night** for his own company. It stars his regular actors — his wife Gena Rowlands, and his friend Ben Gazzara — and this time he is in it himself. After the lukewarm reception given to **Wizards** and the non-release of **Coonskin**, Ralph Bakshi is toiling on **Lord of the Rings** — his most ambitious animated feature yet.

Carl Reiner, who hasn't directed a feature since the hilarious **Where's Poppa?** in 1970, returns with an irreverent comedy **Oh God!** starring George Burns.

Michael Ritchie is doing another sporting comedy **Semi-Tough** with Burt Reynolds, Kris Kristofferson and Jill Clayburgh. Meanwhile the indefatigable Alfred Hitchcock is working on pre-production of his next **The Short Night** for Universal. It will be about a spy who escapes from prison.



FRANCE

Bertrand Tavernier's **Les Enfants Gâtés** will be on a much more modest scale than his last two historical films. It's a semi-autobiographical story of a film director (Michel Piccoli) who rents a new flat and becomes involved in a tenant's strike. The title of the new Philippe de Broca film is now titled **Julie pot de colle**.

Jean-Pierre Mocky is making a comedy **The King of Do-It-Yourself**. Inspired by the current French fad Luis Buñuel is filming **The Obscure Object of Desire** in Spain for producer Serge Silberman. The story has been filmed at least twice before, by Josef von Sternberg as **The Devil is a Woman** and by Julien Duvivier as **La femme et le pantin**. Claude Lelouch is completing **Another Man Another Woman** in the U.S. with James Caan and Geneviève Bujold. François Truffaut taking a break during shooting of Steven Spielberg's **Close Encounters of the Third Kind** in which he plays a major role directed **The Man who Loved Women**.

See *Cinema Papers* No 11 page 261

ITALY

Lina Wertmuller has been making her first English language film **A Night full of Rain** on locations in Italy and San Francisco for Warners. The stars are Giancarlo Giannini and Candice Bergen. Ettore Scola is making **A Very Special Day** which reunited Marcello Mastroianni and Sophia Loren. It is about the day in 1938 when Hitler visited Rome.

Mario Monicelli has Alberto Sordi, Monica Vitti and Shelley Winters in **A Tiny, Tiny Bourgeois Man** about a clerk who avenges his son's murder. Dino Coletti is making **The Man from Corleone** a Mafia story with Marcel Bozzuffi, Andrea Ferreol and Irene Papas.

Producer Alberto Grimaldi locked Bernardo Bertolucci out of the cutting room where he was finishing his 4½ hour cut of the English version of **1900** (the Italian version was 5½ hours). Grimaldi says he will cut the English version down to 3¼ hours; legal action is pending.

OTHER COUNTRIES

After making films in the Bengali language all his life Satyajit Ray is completing his first feature in Hindi **The Chess Players**, one of the stars is Saeed Jeffrey (Billy Fish in Huston's **The Man who would be King**). After the disappointing critical response to **Heart of Glass** Werner Herzog is hurrying to complete **Stroszek**.

Stuart Cooper is in Montreal shooting **Disappearance** with Canadian actors Donald Sutherland, Christopher Plummer and Francine Racette. Bryan Forbes will make **International Velvet**, a sequel to MGM's 1944 classic **National Velvet**. It's hoped that Elizabeth Taylor will continue the role she first played 33 years ago. And in Greece Theodor Angelopoulos is working on his new film, **The Hunting**, his first since **The Travelling Players**.

Below: Tinto Brass' **Caligula**

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Enlarged from an act

actual 16mm newsreel frame on Kodak Ektachrome 7242 film

Kevin Wiggins, Melbourne Cameraman for 'A Current Affair' talks about Kodak Ektachrome film:

"I guess it boils down to a personal preference on my part. I like Ektachrome film because it's reliable in so many ways as far as color standards are concerned I prefer the color that Kodak stock produces" . . . "I think it gives a truer rendition" . . . "You can stretch Ektachrome stock a fair way in forced development I've shot with Ektachrome 7242 film under mercury-vapour street lights, pushing it three stops and getting quite amazing results Of course, there was some color change but we did have an image on film, and when it comes to the crunch that's what's important" . . . "In this sort of work it's sometimes necessary to work in strange and very remote locations. I've ridden on camels and flown in balloons and been in many other weird vehicles and there are always a lot of problems and variables involved" . . . "So it's good to know that there's one constant that can be relied upon in these situations Kodak color films."

Kodak Ektachrome film gives you the true picture... always.

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Box Office Grosses*

TITLE	Distributor[1]	THIS QUARTER 3.10.76 to 1.1.77							LAST QUARTER							Weeks in release	TOTAL $ TO DATE					
		SYD.[2]	MLB.	PTH.	ADL.	BRI.	Total $	Rank	SYD.	MLB.	PTH.	ADL.	BRI.	Total $	Rank		NSW	VIC	WA	SA	QLD	All States
Devil's Playground	RS	(12) 65 625	(12) 121,774	(—) —	(7) 36 813	(8) 50,510	305 122	1														
Caddie	RS	(12) [3] 117 585	(12) 104,599	(12) 62 601	(—) —	(—) —	284 775	2														
Eliza Fraser	RS	(2)* 26 269	(2)* 41,585	(2)* 22,173	(—) 19 664	(2) 31 954	143 945	3														
Picnic at Hanging Rock	GUO	(3) 13,005 (NS) [4]	(12) 54 869	(5) 16,842 (NS)	(2) NA‡	(—) —	98 756	4														
Storm Boy	SAFC	(6)* (—)	(—) —	(—) —	(6)* 54 585	(—) —	54,585	5														
Don's Party	MCA	(4)* 49,458	(—) —	(—) —	(—) —	(—) —	49 355	6														
Mad Dog Morgan	GUO	(—) —	(3) 6,008**	(—) 20 959	(3) 11,561	(1) 3 795	42 324	7														
Fantasm	FW	(—) —	(12) NA	(8) 42 319	(—) —	(—) —	42,319	8														
Deathcheaters	RS	(2)* 19 722	(1)* 9 049	(—) —	(—) —	(2)* 4,836	23 607	9														
Barney	COL	(2)* 4,959	(2)* 7,363	(2)* 5,299	(2)* 4,578	(—) —	22,737	10														
Promised Woman	RS	(3) 10,272	(—) —	(—) —	(—) —	(—) —	10 272	11														
Fourth Wish	SAFC	(—) —	(—) —	(3) 6,552	(—) —	(—) —	6 552	12														
Summer of Secrets	GUO	(1)* 3 694	(—) —	(—) —	(1)* 3,720	(—) —	7,414	13														
Let the Balloon Go	FOX	(2)* 6,256	(—) —	(—) —	(—) —	(—) —	6 256	14														
Sunday Too Far Away	RS	(—) —	(—) —	(—) —	(2) NA (NS)	(—) —	(—) —	15														
Australian Total		340 082	344,658	160 758	131,319	81 005	1 047 206															
Foreign Total		2 080 695	2,291,557	1,116,965	717 657	735 899	6 983 768															
Grand Total		2,420,779	2,636,415	1 297,721	848 976	926 904	8,030,994															

* Box-office grosses of individual films have been supplied to *Cinema Papers* by the Australian Film Commission.

‡ Not Available
=Continuing into next period
=Figure for one of 3 weeks in period only

(1) Australian theatrical distributor only. RS — Roadshow. GUO — Greater Union Organisation Film Distributors. FOX — 20th Century Fox. UA — United Artists. CIC — Cinema International Corporation. FW — Filmways Australasian Distributors. 7K — 7 Keys Film Distributors. COL — Columbia Pictures. REG — Regent Film Distributors. CCG — Cinema Centre Group. AFC — Australian Film Commission. SAFC — South Australian Film Corporation. MCA — Music Corporation of America. S — Sharmill Films. (2) Figures are drawn from capital city and inner suburban first release theatres only. (3) Playing period in weeks for given city. (4) New Seaton.

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Photographed by Australia's Cinematographer of the Year, Geoff Burton.

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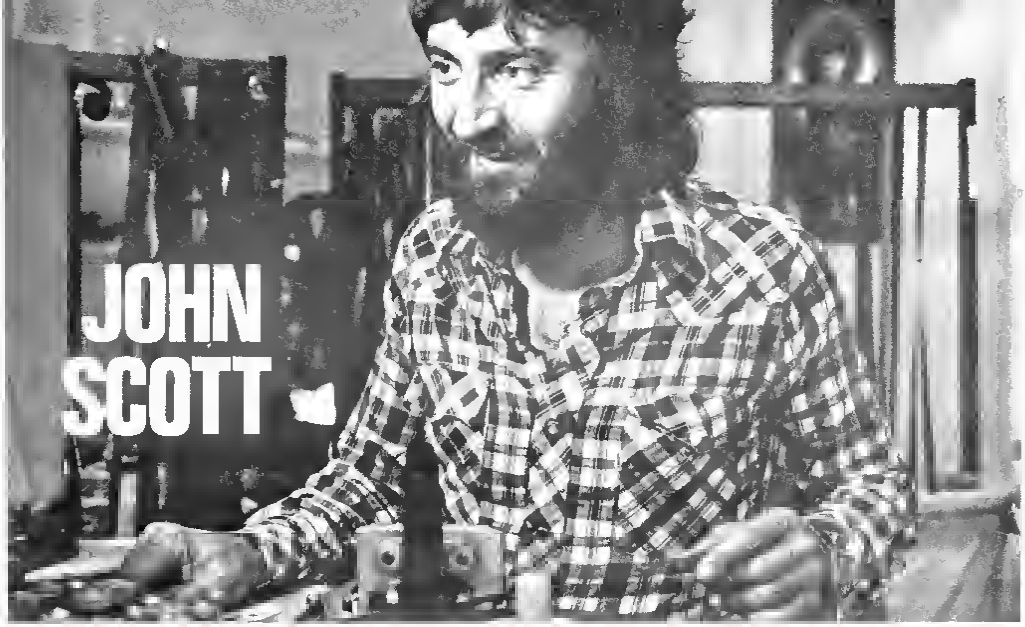


JOHN SCOTT

John Scott's initial experience as a film editor was gained at ABC Television and at Cinesound Productions in Melbourne between 1962 and 1964.

Over the next three years Scott worked in London with the BBC and for several independent production companies, cutting documentaries, shorts and commercials, before returning to Australia in 1968 to work for Fred Schepisi at the Melbourne based Film House.

Scott returned to London the following year and again worked on commercials and shorts before cutting his first feature, "The Adventures of Barry McKenzie", for Bruce Beresford.

"Boesman & Lena", a film by Ross Devonish, based on the Athol Fugard play, took John Scott to South Africa in 1973, and in 1974 he completed a sequel to "The Adventures of Barry McKenzie".

Scott came back to Melbourne in 1975 and worked on David Baker's "The Great McCarthy". This was followed by Bert Deling's "Pure S" and Philippe Mora's "Mad Dog". He is currently editing Tom Cowan's feature "Journey Among Women".

In the following interview, conducted by Rod Bishop and Peter Berlby, John Scott talks firstly in general terms about his editing methods and procedures, then specifically about cutting "The Great McCarthy", "Pure S" and "Mad Dog" (see box).

PRE-PRODUCTION

At what stage do you usually become involved in the cutting of a feature?

It varies from film to film. On some films I haven't been involved until after they have been shot, while on others I have come in as early as two months before shooting.

What are you doing during that period?

I look at the entire post-production budget and talk with the producer about the plan for the post-production schedule. There are lots of details to go over, particularly on how the money will be spent during that time.

What do you discuss with the director at this stage?

I try and get some indication of what sort of editing style he wants in the film and how he thinks it's going to be cut. A director will probably talk about how he is going to treat and cover scenes, particularly the more difficult ones such as action scenes.

We also look very closely at the script.

John Scott cutting Tom Cowan's new feature **Journey Among Women**

At what point do you start consultation with other crew members? Is there pre-production work to do with these people?

Yes, most films have pre-production meetings with key personnel. Naturally, there is a lot that the editor can do to help the cameraman during the shooting of a film. For example, a cameraman might call for one light work prints from the laboratory — not graded rushes — and the editor will look at the laboratory report each day and check the technical quality of the scenes. It's the editor who usually sees the film first.

The editor is also involved in discussions with the sound man about what sort of effects and atmospheres he is going to record and what scenes might need to be shot with guide tracks. There are also many organizational things to be worked out between the editor and the sound man on how the material will be collected and stored for handling later on.

You mentioned consultation with the continuity person . . . how important are the notes on continuity to an editor?

It's very important. Continuity is the recording of everything that goes on the set during the shoot: which lens was on the camera, whether the camera is static or moving, tracking or panning. The continuity sheets also tell you what sound was recorded and whether it's a guide track, a wild track or sync sound. They also tell the editor how much of a scene has been shot to date.

Continued on P 341

Cutting MAD DOG, PURE S and THE GREAT McCARTHY

Let's talk specifically about three films you have edited: "The Great McCarthy", directed by David Baker; "Pure S", by Bert Deling and "Mad Dog", by Philippe Mora. These films are different in subject matter and treatment and were made on substantially different budgets. How did the budgets effect the way in which you worked?

The Great McCarthy, which cost around $300 000, had a 20 week post-production schedule, including a six or seven week shoot. It was cut in a house in Melbourne and the cutting rooms were set up for that one production. But it was difficult to obtain a theatrette for double head change-overs and we had to go to Sydney at various stages.

Pure S, which had a budget of only $40,000, was cut in Melbourne over a period of six weeks, and we had to cut the film with very limited screening facilities.

"Mad Dog" had a much larger budget. Did it allow you a longer post-production period?

Mad Dog had a 22-week schedule, and the budget was around $475,000. Editing started in a Melbourne warehouse where a cutting room was set up, but after the first rough-cut, we moved to Sydney and rented cutting rooms close to screening facilities.

What were the shooting ratios on these three films?

Pure S was shot on 16mm with a very low shooting ratio. There would have been no more than 10,000 ft (3050 m) of 16mm rushes — which is five hours.

By comparison **McCarthy** turned in around 110,000 ft (33,550m) of rushes, and **Mad Dog** between 95 and 100,000 ft (30,500m) — about 16 hours. **McCarthy** would have had a ratio of something like five to one, and **Mad Dog** was around five to one as well.

Was the "Pure S" shooting ratio unusually low?

It didn't seem to be. If you are limited to that sort of budget you just have to stay within certain limits.

Did the low coverage mean that the editing was more pre-determined?

Yes, it was certainly very carefully worked out in the way it was shot, and it was clear how it was going to be cut. We only worked on it for four weeks and had to make decisions very quickly. If you have more money and a bigger budget, you spend more time looking at other ways of doing things.

The directors. **Top**: Bruce Beresford (**The Adventures of Barry McKenzie**). **Above left**: David Baker (**The Great McCarthy**). **Above right**: Philippe Mora (**Mad Dog**).

Did "Pure S" stick closely to the script?

Yes, the narrative never changed. There were no substantial changes in the narrative on **The Great McCarthy** either.

And "Mad Dog".

Mad Dog went through a lot of changes in the cutting. Philippe tried lots of different ways of beginning and ending the film. He also tried cutting different scenes in different ways. But once again, it was a film which follows its original narrative very closely.

"Mad Dog" has a strong continuous narrative but appears more episodic than "Pure S" or "McCarthy"...

I think it was very much to the script. We often thought of changing the order of some of the sequences but often the juxtaposition broke the time structure and, therefore, the main character's development. We couldn't shift very much from the original order of the sequences.

The first assembly of **Mad Dog** was 150 minutes long, and the final cut was around 110 minutes. So there was a lot of material and a lot of different ways of putting it together. The film went through many different stages in the cutting — some scenes were shortened and some lengthened from the original cuts. Quite often they'd even come back to how they were originally cut.

A number of scenes in "Mad Dog" couldn't be used in the final cut because of technical problems in the special effects and make-up departments. Has that been a common occurrence on films you have worked on?

I don't think so. I can remember some shots in **Mad Dog** which were difficult, but I don't think I have been aware of it in any other films.

There are always things that you can't use because there is some technical fault, but usually the director is aware of it. Often it's the sort of thing you can't shoot again. It might be some action in a wide-shot that's going to be a problem to cover in close-up. Or it could be the reverse — you might have to stay on the wide-shot so as not to reveal make-up problems in close-ups.

Dennis Hopper in **Mad Dog**

Max Gillies in **The Great McCarthy**

At what point did you start assembling the material on "McCarthy" and "Mad Dog"?

I started rough-cutting the material on **McCarthy** while the film was being shot, and perhaps one-third of it was rough-cut by the time shooting was completed. On **Mad Dog** we did basic rough-cuts of some scenes, which Philippe particularly wanted to see on location. But most of the time was spent cataloguing material and preparing it for cutting when the director was available.

One of the arguments often used against rough-cutting on location is that the director is not able to be involved in detailed discussions on how he wants the material to be cut. It's often very difficult for a director to look at rough-cuts and consider what he is going to do while he is planning a scene to be shot the next day.

Would you prefer to leave the assemblage until the film is shot?

I like going ahead and rough-cutting scenes, but I don't mind waiting until the director is available. It depends on the director and on the film. I don't really have a set plan. I have found every film that I have cut has demanded different styles and slightly different procedures.

The McKenzie films and "The Great McCarthy" were comedies, while "Pure S" and "Mad Dog" both had elements of comedy in their narratives. Do you enjoy cutting comic sequences?

Of all the material I have ever cut, comedy is the most difficult. When you are working on a comedy for something like five weeks, the jokes become less and less funny. It's very hard to remain objective and keep track of the right pacing.

But that must be a problem with all material, whether it's a dramatic line, or a shock moment. How do you gauge the impact the film is going to have on the audience after you have seen it 50 times?

Continued on P. 369

Continued from P. 339

THE CUTTING ROOM

When do you start organizing your cutting room and putting on assistants?

If the shoot is on location I have one assistant who will sync all the sound from the daily rushes and catalog it all, while I go on with the basic rough-cutting.

Then, when the film is finished and the director is ready to start cutting, the cutting room staff increases.

How do you set up your cutting room? What are your requirements?

My requirements for cutting a film are a four-plate flat deck Steenbeck and a Moviola.

I prefer to work on a flat deck editing machine, although there are some sequences I like to cut on a Moviola, so I really need to have both machines available.

In addition, I need synchronizers, amplifiers, trim bins, and other miscellaneous equipment.

Is the film actually stored in the cutting rooms?

Yes, the film is always stored on racks in the cutting rooms. On location the cutting room is usually quite small, but when cutting starts in earnest after the shoot, you will probably have three cutting rooms, and one of those will be where all the material is stored. Only the scenes you work on from day to day are stored in the main cutting room.

Can you describe what happens when the first rushes come in?

If the film is being shot on location, at the end of each day the negative is sent off to the laboratory and the quarter inch sound tapes to a transfer facility in the nearest city. The negative is processed and printed overnight, and the sound is transferred to magnetic film. The negative is held in the laboratory and the original quarter inch tapes are usually held at the sound transfer company.

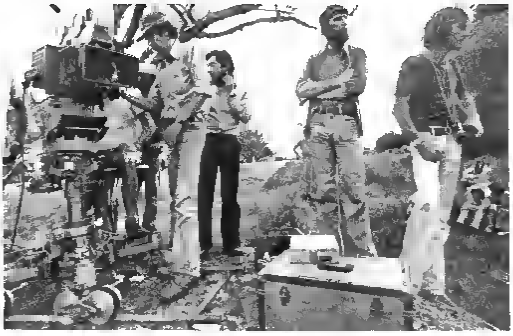
What comes back to location is a work-print off the negative and a magnetic film transfer from the original quarter inch synchronous sound. First the image is looked at mute by the editor and checked for technical problems.

Is this before the director sees it?

Yes. Of course, the laboratory screens the work-print before it comes to the editor, so if there are any technical problems they are usually reported by the laboratory at once. But the editor looks again to check that everything is okay.

Then, during the day, the assistant editor will sync the sound to the image, and in the evening the director, editor and lighting cameraman will look at them.

The purpose of this viewing is usually to check that the scene is working and that nothing additional needs to be shot. At this stage the editor and the director discuss how the scene is going to be cut.



Above and **right**: On the set of **Mad Dog**. An editor can assist the director during shooting with suggestions on how to cover scenes — particularly action sequences.

Do you usually set up in close proximity to sound or laboratory facilities?

I don't think it is critical to be near sound and theatre facilities for the first six weeks. In fact it's often quite useful to be somewhere a bit more isolated. For example, I think you need somewhere to cut a film where you don't have any interruptions.

I don't like to be in a situation where three films are being cut in the same building. I like to be alone with the film.

When location shooting is finished, do you employ more people in the cutting room?

Yes. There is usually only one assistant on location. But the moment you arrive you put on a second assistant. Then after the first assembly, it might even be necessary to bring in another assistant — a runner — who does most of the chasing around, re-ordering of material and taking care of day-to-day things.

FIRST ASSEMBLY TO ROUGH-CUT

How do you go about the first assembly?

When you arrive back from location, you will probably have quite a lot of the film in different stages of rough-cut, but all the scenes will be separate. So you first complete rough-cuts on all scenes.

On the first assembly I like to work in such a way that I don't cut scenes too tight. I like to do a first assembly quickly of the whole film.

David Baker (right) on the set of **The Great McCarthy**.

I have always found it the most useful way to approach the first assembly. In other words I go for a quick cut of the whole film — which might be a very long and very long loose assembly. On a 90-minute film it might be as long as 150 minutes.

Is there any assemblage during the shoot?

Yes, there can be, it is possible to assemble the whole film during the shooting period and perhaps even do a basic first cut. But quite often this isn't of great benefit, because it may close a lot of options too soon, rather than leave the material for more careful scrutiny after the shoot. I believe you need time to lay out all the material before you start making too many decisions.

Is it ever necessary to cut certain scenes to enable the director to shoot something which follows?

Action scenes will have preliminary cuts done on location to ensure that they are working, especially if they involve a lot of special effects and stunts. By doing a rough-cut you have a chance to re-shoot or do a pick-up shot to cover, if you need it.

Then, from that first assembly, you start to see for the first time — with all the material in the correct order from beginning to end. It might be quite loose and rough, but it starts to give some feeling for the pattern of the film from scene to scene, a feeling of the texture of the material, and how different scenes affect other scenes.

From that first assembly you go to the rough-cut, which will be a lot tighter. You will already have made some decisions about what would go and what would stay. There are usually quite a lot of alternatives. For example, a scene might be 'played out' more by the director than he intended, so you might only use half a scene. Usually that is the sort of material to disappear from the first assembly.

So if you had a first assembly of 2½ hours, you would probably come back on the first rough cut to about two hours running time, although probably there wouldn't seem to be very much missing.

Then from the first rough-cut you go to another, or maybe even to two more, before you go on to a first fine-cut. It's difficult for me to call the various stages in the cutting of a film rough-cuts and fine-cuts, because they all progress towards one ultimate fine-cut of a film. In other words, I work it over and over — but working over the whole film evenly. I don't start at the beginning and fine cut the first scene — I slowly concentrate the film into its correct time structure.

How closely do you work with the director on the first assembly?

I work with a director scene by scene. Usually each morning I look at the rushes of one scene with the director who decides which are the better takes and gives me a plan on how to cut it. And then I always like the director to leave me to do the first cut.

Sometimes there are things that I may change. Then at the end of the day he looks at it. The next day the scene will probably undergo another cut. A scene will usually be cut several times before the first assembly.

How long is a first assembly?

The length of a first assembly can vary quite a lot. I've had first assemblies of 210 minutes for a 90-minute film. At this stage the cuts are very rough and loose.

Continued on P. 343

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Do you screen the material in the theatre at this stage, or do you just look at it on the editing machine?

I don't believe in judging the cuts on editing machines, and I don't believe in deciding which is the best take on an editing machine. I prefer to make these decisions in a theatre — on a screen the size it will be seen on.

There are vast differences in timing between a small and large screen. Some scenes will also appear to be more interesting on an editing machine than they really are.

At what point do you start screening a film.

Usually after the first assembly. That's when you are going to need to be next to the screening facilities and, of course, to sound transfer facilities because that's the stage when you are going to start cutting wild-tracks and doing a lot of sound work. But up until that first assembly, it's not critical to be close to theatre and sound transfer facilities.

What stage is the soundtrack in for the first assembly?

At this stage the soundtrack is limited to 35mm or 17.5mm sync dialogue rushes only. In other words, the sound which was recorded on location while the camera was running. All sound effects and wild track dialogue is still on tape at this stage. You use guide-track sound in scenes that the sound will be recorded for later. These are scenes with difficult sound locations, or perhaps they are scenes which used special effects equipment which made too much noise to allow dialogue to be recorded. But you will try and get a cut on a scene before you replace the dialogue. It would be uneconomical to re-record all the dialogue for all of the takes.

So, the first assembly has a very elementary soundtrack with no overlapping dialogue.

Could you describe the process of refining the material from the first rough-cut onwards?

Well, first you look at the rough cut — even though it's in 10 reels — in a continuous run in the theatre and get an overall impression of the flow and pacing of the film.

Then having looked at it once in the theatre, you might go through it again, on an editing machine and decide which scene you will start working on. You don't have to start from the beginning. Usually I go to the most difficult scene and start bringing that closer to its final form. Some scenes may be put aside for the time being, because often I can't decide how to cut a scene until I have cut every other scene around it.

Bert Deling (centre) during the shooting of **Pure S**

So it's a general process of tightening up each scene . . .

We are starting to find a pace, but not really starting to fine-cut yet. Not closing off too many options.

How closely do you work to the script at this stage?

Usually for a first assembly, it's exactly as in the script. But once I see the first assembly I might for example, immediately see there is one scene that isn't working, which I decide not to use.

At what stage is the structure of the film set?

Well, I like to keep it until as late as possible — just to keep the options open. But there is always pressure to reach a fine-cut to allow the sound work to be done. Sound-track work can't be done to a rough-cut, because if you change the image, you have to change the sound on all the separate tracks, and that becomes very complicated.

How long is this whole procedure — from when you begin the first assembly until you have fine-cut the film?

I would say normally, on a film that takes seven or eight weeks to shoot I would expect to have a fine-cut within eight weeks on completing shooting. You have to hand over at least two or three reels of a 10-reel film to the dubbing editor within seven weeks.

THE DUBBING EDITOR

So you don't hand over the whole film to the dubbing editor, but rather reel by reel. Do you complete the reels in order or at random?

Well, ideally I like to hand the first reel of the film to the dubbing editor first, and follow it with a reel each two or three days — particularly if I am working to a tight schedule and need more time to work on the film.

Between a rough-cut and a fine-cut, you start to work more on sound and so you might produce a fine-cut with two dialogue tracks and some rough mixes of dialogue and music.

Are there any sound effects in these mixes?

With rough mixes on fine-cut scenes you often need sound effects because the scene might rely on them for part of its mood — whether those sounds be wind, rain, footsteps, or whatever.

How many tracks does the dubbing editor usually make up?

Normally he works on up to 15 tracks.

Does the dubbing editor work on your cutting copies of the image and sound?

The lab makes a black and white copy from the color work print of the reel, and the dubbing editor works on that. A dupe is also made of the soundtrack, which the editor keeps, and the dubbing editor is given the original.

How do the concepts for the soundtrack usually evolve?

Well probably the director would talk to you about the general concept at pre-production stage, and would outline his ideas where he wants to use music, where he wants the effects and where he wants any special effects on dialogue. So from a very early stage you would have an outline, and throughout the cutting of the film you would communicate, or be preparing to communicate with the dubbing editor all these ideas about sound.

By the time you actually hand the first scenes over to the dubbing editor — who has been preparing himself for those scenes and choosing the right sort of sounds — he will first have to organize dialogue tracks and prepare them for mixing in such a way that they can be easily and quickly handled in the mixing theatre.

There is a lot of work to do filling out dialogue tracks, removing off-screen lines, director's cues and all sorts of extraneous sounds that are not required in the finished film. And when he has finished the dialogue tracks he will then start to lay the effects tracks.

Is an editor usually involved in the process of selecting the effects that are used?

Well, I find that it's usually something that's talked out between the editor, dubbing editor and the director. It's very difficult for a dubbing editor to lay up the sound effects for the whole film without talking in detail with the editor and the director about what sorts of things he is going to do. Most dubbing editors spend a lot of time planning and then choose all the sounds and atmospheres that are dramatically right for the scenes.

And then you check them . . .

I always like to have dubbing rehearsals before going to the theatre. I look at a reel with all tracks and ensure that everything is working. If something isn't quite right I still have time to change it.

What happens to the music during the assemblage and rough cuts?

You will usually have some sort of outline from the composer about where music will occur in the film in pre-production stages. I would also expect the composer to be involved in watching the development of the scenes during the cutting.

So even though the music hasn't been recorded, the dubbing editor will probably have a guide track of just one instrument that the composer has prepared, to give an indication of how music runs through the film.

What role does the editor play once the reels are fine-cut?

Well, the mix has to be done, and you should always regard that as being the first time you ever really see the film.

So you work very hard, considering the way the film is being mixed. During a mix you might even decide to change what you have done — you might decide to change a scene or re-cut something completely. Don't forget it's usually the first time you are seeing it with all the effects and music. Often the whole pace of a film can change on seeing it. No amount of imagination about how a film is going to look with the music and the sound effects has ever really seemed to me possible. ★

Television

Tom Ryan and John O'Hara

In recent years specialist film magazines have devoted several or more of their pages to a discussion of television. As Charles Barr noted in *Movie 20*, "television has a centrality we cannot ignore: we should discuss it even if only to articulate what we don't like about it."

Rather than settle for the offhanded dismissiveness of the highbrows, the TV columnists (John Pinkney's well practised vituperative wit in the Melbourne *Age* notwithstanding), and the educators (nowhere is there more ignorance lavished on the form than in our schools), the medium needs a more calculated and informed criticism.

Above all, in spite of the hostility, rightly or wrongly directed at television, its potential needs to be explored at least in the following ways:

- A new language for television criticism is necessary, replacing the one usually reserved for subversives and politicians.
- Instead of amateur sociologists slapping together exclamations of horror at the connection they have found between actual crime and violence and their fictionalized or documented form in television, a broader cultural critiqism, in which television will become a single aspect, is necessary.
- Instead of critics bemoaning the inordinate proportion of police series on television, what is needed is a thoughtful analysis of the genre, its patterns and variations, distinguishing the parts from the whole; and
- Instead of the prevailing condescension which greets the sophistication of particular variety shows or the earthiness of others, what is needed is a study of the kind of performance they entail and the nature of their appeal.

In Britain *Sight and Sound* and *Movie* now publish substantial analyses of the structures of television and of particular program types, and *Screen* too has shown an occasional inclination to include television in its theoretical explorations. The British Film Institute already has a useful series of television monographs relating to the nature of the industry in Britain and the presentation of news, sport and variety entertainment.

In the U.S., *Film Comment* has a commentary on television, and in 1975 the American Film Institute launched *American Film* as a "journal of the film and television arts." But in Australia, apart from the occasional piece in the now defunct *Lumiere* there has been a dearth of serious material on the subject.

In an attempt to remedy this, *Cinema Papers* will provide a regular forum for discussion on the forms of television, the industrial and political framework in which they exist, and the direction alternative forms of video might take.

The format of this magazine will be extended to include feature articles on television, production information on Australian-made television films and documentaries, reviews, interviews and educational discussions.

A detailed analysis of popular television is not an easy task. The sort of research necessary to fulfil such a goal often founders in the face of the ephemeral quality of television programs (compounded by the oft-expressed hostility to repeats), of the impenetrable logic of programmers who lay claim to "giving the people what they want", of the executive rhetoric which glosses over the control and ownership of the medium, and of the difficulty of conceiving changes to the status quo.

Already in Australia several significant television programs have passed without winning the critical attention they need and deserve. John C. Murray's article "*Defending the Defenders*" in *Lumiere* (April 1973) goes some way towards outlining "the substantial merits" of the Crawford "police" series. But this piece simply serves to illuminate the absence of further examinations of these and other series.

The recent Trident-Nine network co-production **Luke's Kingdom**, was greeted by what one could be forgiven as seeing as a conspiracy of critical silence (in this country, at least). Yet, it is arguably one of the most impressive of those emergent continuous dramas to reach our screens. The ABC series **The Outsiders** has been ignored. **Power Without Glory** failed to stimulate any probing analysis. **Who Do You Think You Are?**, an underrated and unpretentious half hour comedy of manners, with Barbara Stephens and Tony Llewellyn Jones, seems to have remained in the shadow of the **Alvin Purple** mess. The uneven but yet impressive drama of **The Sullivans** deserves critical attention. **The Box** and **Number 96** have presented TV loathers with targets for their loathing, but no one has yet sought to explore the fascinating work to rule structures that impose on the writers and casts or to place the programs within a broader study of the nature and appeal of the soap opera.

The Outsiders. An ABC television series which has all but been ignored by critics.

Of course any attempt to talk about television, which does not also give weight to the various imported programs will distort the perspective. American drama, comedy and variety would seem to provide the staple diet for local television audiences, and some British series also seem to have gained a firm hold.

While it is distressing to see the dominance of foreign material over the local output, it is important that this distress should not color our view of that material. Even while regretting the reliance of Australian finance to provide the means for productions here, it is also possible to admire some of what has taken its place and to urge screening of overseas programs which we have not had the opportunity to see — from Paddy Chayefsky's work in the **Playhouse 90** series in the 1950s, through Stephen Sondheim's television musical **Evening Primrose** in the 1960s to Ingmar Bergman's or Rainer Werner Fassbinder's television dramas or the episodes devised as of **Mary Hartman, Mary Hartman** in the 1970s.

In this issue of *Cinema Papers*, John O'Hara discusses the BBC production of **Days of Hope**, which was recently shown on the ABC, and interviews the director of the series, Kenneth Loach. On other pages Patricia Edgar examines the newly established Australian Broadcasting Tribunal and the Inquiry into Self Regulation in her article entitled "*Network and the Self Regulation Inquiry*".

In future issues *Cinema Papers* will be as much concerned to examine material from abroad as it is to begin work on that which is specifically Australian. By way of an introduction to the former prospect the two coming issues will feature checklists of directors and writers of American comedy and drama series compiled over the past decade and occasionally beyond. ★

DAYS

Days of Hope, a BBC series of four two-hour films on a decade of British political history from 1916 to 1926, was shown nationally by the ABC during the Christmas-New Year period. Fifteen months ago the screening of **Days of Hope** on British television caused an outcry from influential sections of the British press, the army and conservative politicians who condemned the series for its strong working class sympathies, and for its highly critical portrayal of the police, army and government. The series was produced by Tony Garnett, and all four films were directed by Kenneth Loach. An interview with Kenneth Loach, recorded by John O'Hara, is on page 298 of this issue.

Days of Hope, one of the landmark features of British television for 1975, has come and gone on Australian screens with scarcely a ripple. The series drew almost no critical comment in Australia on its value as television drama, and sparked no discussion at all about the issues it dealt with: conscription, conscientious objection, the right to strike, the power of monopoly wealth and conservative governments to crush protests by the working class, and reformist vs revolutionary paths to power.

The total absence of critical interest in Australia may have been due in part to the timidity of the ABC, which broadcast the four-part series over the Christmas-New Year holiday period.

Each of the programs concentrates on a major political event, or at least what the producers see as a crucial event in the formation of the British Labor movement during the period 1916-26.

The first deals with conscription in 1916 and the trials of conscientious objectors in the army, the second with the miners' strike in 1921, the third with the coming to power of the first Labor government in 1924 and the last with the General Strike of 1926.

The series created an uproar when it was shown on BBC 1 in September 1975. The *Daily Telegraph* saw the films as evidence that the BBC had been infiltrated by left wingers. The paper argued that the minority political viewpoints ought not to be put on the BBC in this way. "This is a plea, not for censoring left-wingery but for ending a situation in which this is the dominant political philosophy put out by a semi-monopolistic state service," the paper commented.

This argument obscures the political implications of the rest of the BBC's programming, and reinforces a directly literal interpretation of what **Days of Hope** might mean to its audience.

Other arguments took up the representation of various institutions, such as the Church and the army. One letter written to *The Listener* said:

"My dead father and uncles, in their unfashionable Midland regimentals, challenge from fading photographs with a gaze I find it increasingly difficult to meet. Is there to be no flash of recognition, no murmur of thanks? Is it all to be handed over to those who have made English the dirtiest word in the English language?"

Others clearly felt differently about what they took from the series. One commented:

OF HOPE

John O'Hara

Paul Copley as Ben Mathews in Kenneth Loach's **Days of Hope**

'In my opinion **Days of Hope** faithfully reflected the atmosphere of the strike committee rooms, and of the factories and the homes where the issues had to work themselves out. If they had been presented from the point of view, above the battle of the smug, self-satisfied professor they would not have been worth a damn. What remains vivid to me, some 50 years afterwards, was the innocent loyalty and faith in which we responded, when we were called out on strike, the staunchness and courage which grew during its course, and the surprise and consternation followed by white hot anger, when those who had led up the hill crumpled up so suddenly, and scurried down again. There was nothing in the play which could have exaggerated those experiences."

With both these respondents one feels that the series only confirmed certain expectations, the establishment and the trade unionist have each drawn on the films to strengthen their commitment to particular causes. Those who did not live through the events depicted might well ask whether they are characterized so as to make any other response impossible.

The films in fact develop a steadily binding ideological argument, although the second two lose touch with the social and cultural context of that argument and the slow growth of real conscientiousness. The change in emphasis from more open and more strongly charged emotional encounters to incessant debates over questions of strategy is indicated by changes in the visual style of the films.

The contrasting sequences of interiors and outside scenes disappear by the last film, we are merged in an underworld of committee rooms and smoky meetings. The sense of picking meaning from the unfolding life of a small community is replaced by a constant level of argument, the variations in lighting and sound give way to more even and accessible interiors, odd glimpses and snatched fragments become explicit and drawn out, and the last film requires a different kind of participation by the audience.

The cuts between contrasting political meetings in the first film become fades in similar sequences in the last, to indicate what Loach has referred to as a "measured, thoughtful approach".

He has also said that they ran out of money and could not afford the variety of settings of the earlier films. But one feels also that the relatively abstract interest in arguing political issues has cut out the definition of concrete situations which give force and urgency to the arguments.

The overall style of the programs led to further muddy controversy. Were they fact or fiction, and did it matter if they were described as documentaries or drama? Much of the discussion revolved around the historical accuracy of the series. Their writer, Jim Allen, said, "Our business is to write fiction — we don't make documentaries."

But another letter-writer protested:

"The films looked like documentary reconstructions, but the producer insisted that they were not, and that they had never called them documentaries. On the other hand, the writer told us that he did not include one speculative scene because, though dramatically better, there was insufficient evidence to suggest that this is what had happened."

Unfortunately the discussion in the British press didn't go on to specify in just what ways **Days of Hope** appears to be a documentary while in fact breaking away from documentary conventions, or appears to be television drama yet leaves aside some of its staple features.

During a BBC discussion, an historian grandly dismissed the line of the programs as "a tremendous over-simplification", while the producer, Tony Garnett, said:

"Our own anger is reserved for the phoney objectivity, the tone of balance and fairness affected by so many programs. We deal in fiction and tell the truth as we see it. So many self-styled 'factual' programs are full of unacknowledged bias. I suggest that you really are in danger from them and not from us."

The head of BBC drama, Shaun Sutton, suggested in defence of the BBC that the bias was only occasional, thereby missing the point of the argument. He remarked that of the last 800 plays televised by the BBC only 10 were political. But this is to refer to politics purely in terms of content.

The forms of television drama, from police series to historical romances, indicate political and social values. They cue us to familiar assumptions about the essential order and continuity of our social life and political institutions, just as the flat lighting and constant dialogue suggest open and rational forms of discourse.

The reassuring police presence in **Softly Softly Task Force** and the grand authority of the political patronage in **The Pallisers** each in their different ways play upon an assumed consensus of order, customs and law. Action takes place within an order that defines the individual and gives him the opportunity to act. We know how to interpret the drama because we are familiar with the presentation.

The interesting tension in **Days of Hope** is the attempt to present a predictable, though radical, political line while dispensing with many of the forms of narrative history on television. In certain important ways the series attempts to redefine what we usually take for granted as foreground and background in television drama.

From the opening of the first film there is an impression of farm life in a small Yorkshire community: isolated, simple, vulnerable and inevitable. These suggestions become more important than the usual dramatic device of locating the characters in a landscape or exploring their motivations. It is often difficult to make out figures exactly, as the lighting changes, equally snatches of dialogue are lost and only odd sentences stand out. The viewer extracts meaning from impressions that pass as though there were no need to record them. This technique of calling attention to apparently inconsequential activities and conversations allows an immediate sense of intimacy that is only reinforced by the constant off-camera dialogue. The convention of individual characters speaking clear, successive lines while the camera records their gestures, is done away with. So, too, is the sense that each scene embodies a specific meaning that derives from the shots immediately preceding and following.

The traditional resources of television drama are transformed: no even lighting, as though the world were a stage temporarily lit up, no spot sound effects dubbed in, no background music, no static two-shots, no zooms at all.

Instead, **Days of Hope** consists of a loose collection of episodes connected by outspoken emotional emphases, whose force is usually a cumulative expression of underlying anger and bitterness, carefully controlled.

The films indicate a persistent and moving awareness of the constant struggle by its individual characters to defend themselves against the systematic aggression which is seen to characterize the nation's political processes★

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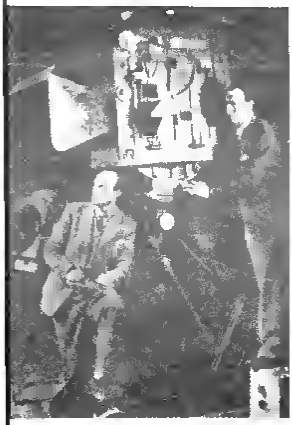

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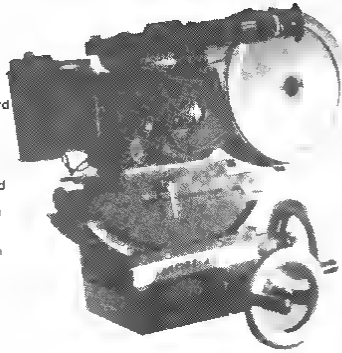

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Jack Cardiff and Geoffrey Unsworth with the Technicolor 3 strip camera on a 22" Moy head

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Forum

THE CASE FOR SUBSIDY

Tom Stacey ACIS AASA

In the last issue of *Cinema Papers* producer Richard Brennan* contributed the first in a series of articles on the state of the Australian film industry. In future issues further contributions will be made by leading figures in the industry: unions, guilds, societies, associations, commissions, co-operatives and production companies.

It is hoped these articles will provide a forum for an interchange of ideas between members of the industry.

In this issue Tom Stacey argues the case for direct financial assistance to the Australian film industry, a method of financing film production which was recommended by the Tariff Board Inquiry into the Motion Picture and Television Industry in 1972.

Tom Stacey was the Executive Officer of The Australian Film Development Corporation from its inception in 1970 until it ceased operation in 1975 and its functions were taken over by the newly formed Australian Film Commission. He is currently the Director of Development and Projects with the Sydney based production company Air Programmes International.

In October 1976 I spoke at a seminar organized by the Producers and Directors Guild entitled "Entertainment is Big Business — Let's Invest in It". My talk was specifically about "Investment Incentives for the Businessman" and in it I made a number of suggestions on how the private film investors' lot could be improved.

Among these suggestions were the following:

1. That the Australian Film Commission should recover its investment after the private investors had fully recovered theirs.
2. That the Australian dollar was overvalued and that this was not helping our export earnings.
3. That these and any other financial inducements would not alone be effective enough to let the investor see the profit he is looking for without also introducing a subsidy.

The first two of these suggestions have subsequently been implemented, but regrettably the third has not.

Perhaps I should not have been surprised, for this had happened before in 1972 when the Australian Film Development Corporation, along with many others in the industry, had recommended to the Tariff Board Inquiry that the industry needed a subsidy.

That inquiry was carried out at the instigation of a Liberal government and on page 15 of its report into Motion Picture Films and Television Programs dated June 30, 1973, the Tariff Board recommended that a subsidy amounting to 25 per cent of production costs should be given "to compensate for the basic inadequacy of the Australian market".

The reader will understand my reluctance to believe the worst when he learns that the present Commonwealth government had actually retained the subsidy for one section of the Performing Arts against the recommendation of the Industries Assistance Commission. The arts and film are both in the Prime Minister's Department and Richard Boyer was the chairman for both inquiries. The Government policy was consistent: they ignored the IAC (Tariff Board) report and in both instances did nothing.

The Australian film industry is important. It is part of our national identity and it can be a force for social change. It provides much needed employment to a variety of people and pleasure to the whole population. In short it is to the detriment of society if it is allowed to fail.

To this end I believe that a cash subsidy should be available to all producers of Australian feature films: this should be a substantial subsidy to increase profitability overall, and I should not depend on AFC involvement. In Britain, more than 90 per cent of films are backed without National Film Finance Corporation involvement (the British equivalent of the AFC).

If the Australian film industry is sufficiently subsidized venture capital will be found. The amount of subsidy will regulate the number of films produced and as the number increases individual shares of the fund will drop and investors will be more difficult to find. When returns from the fund are high, investors will be attracted to the industry. This subsidy scheme does not require expensive administration.

I do not favor a box-office levy. I follow the Tariff Board's thinking and I believe that funds ought to come from consolidated revenue.

If the production of feature films could be seen to be viable, then good producers, writers and other key personnel would be in demand and script development finance and pre-production money would be provided from private funds. At present these are a drain on the resources of the AFC.

The Prime Minister, Mr Fraser, when interviewed by *Variety* before the 1976 Cannes Film Festival said there would be no subsidy for Australian film production. In my view this must ultimately lead either to:

1. Greater reliance on non-profit motivated finance, or
2. Reduction in feature film output, or
3. More government investment and control.

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* See "A Peril in the Industry", *Cinema Papers*, January 1977, page 218.

Let us look at film production in Australia and what areas are subsidized:

1. The ABC is subsidized
   (a) to make features
   (b) to make television series to sell to commercial television in Australia
   (c) to produce its own drama and documentaries without the disciplines imposed by competition.
2. Film Australia is subsidized.
3. The Australian Film and TV School is subsidized.
4. The State Film Corporations are, or will be, subsidized.
5. The AFC is subsidized.
6. Television commercial producers and television series producers are protected by regulations instituted by the subsidized Australian Broadcasting Control Board now replaced by the subsidized Australian Broadcasting Tribunal.

The only sections of the industry not subsidized are documentary (including educational films) and feature films produced by private film producers.

Educational film production should be subsidized and I hope sponsors will put the case for this. I am concerned with feature films.

What has happened in the five years since 1972 when the Tariff Board heard the evidence on which it based its recommendation for a subsidy?

1. We are making better films.
2. Our films are earning money overseas. After deducting agents' commission, the differences in exchange, the cost of internegatives, publicity material, withholding tax rates, and a generous percentage for payments that do not arrive, the net value of exports per year is in the vicinity of $500 000.
3. The price of cinema seats has risen in Sydney generally from $2.50 to $3.50 each. An increase of 40 per cent.

Against this:

1. Our films are costing more. In 1972 one could have made a film with the equivalent production value of a **Don's Party** for about half what it would cost today.
2. Since the introduction of color TV cinema attendances are down by 35 per cent. In spite of this drop in box office there has been no corresponding drop in cinema operating costs. As a result there has been a reduction in distributors' gross income, and therefore a reduction in the 75 per cent of net film hire which is returned to the producer.

As a result the profit potential for Australian features has deteriorated. If there was need for a subsidy in 1972, as the IAC recommended, there is a greater need today.

Australian feature films have received inadequate subsidies for some years. They were started by the Australian Film Development Corporation and have been added to by the AFC. There are some interesting aspects about these subsidies which hinge on the fact that the commission invests on less than commercial terms.

1. They are hidden subsidies.
2. The subsidies are mainly available to those producers who receive AFC funding. This puts a premium on AFC involvement and reduces industry independence.
3. They are ineffective in that the AFC, in spite of its public optimism, was aware as recently as three or four months ago that private investment needed additional encouragement.
4. They are largely capital subsidies rather than profit subsidies with the emphasis on getting the production started rather than on making it more profitable.

In order to encourage project development the AFC offers better than commercial terms to producers and investors by investing in the exceptionally high risk scripting area on the same terms as are available to investors in the subsequent lower risk production area. Having regard to the failure of many scripts, these investments by the AFC must therefore in part be regarded as subsidies. The value of the subsidy is equal to the amount by which the terms of such AFC investments vary from those which are normal in the industry. If one in five scripts is ultimately included in and costed to subsequent productions the subsidy amount would be four times the value of the individual investment.

The AFC subsidies are brought about by not charging for legal costs in the preparation of contracts. Likewise there is no charge for the work done by the marketing division. In addition recipients of loans at 5 per cent per annum are being subsidized by 3 per cent or 4 per cent in today's money market.

Recently the AFC announced that in future it would vary its terms to allow private investment to have priority on return of capital. This is clearly another subsidy, the value of which being the extent to which the AFC is disadvantaged by recouping their money last.

The AFC are consequently on the horns of a dilemma: on the one hand they must encourage private investment and are offering limited subsidies to attract it; on the other, nothing attracts investment capital better than making profits. To the extent that the AFC is subsidizing Australian films it is destroying its profit potential and its credibility as an investment leader.

The Australian feature film industry is currently an industry running at a loss. This is an unpalatable truth.

The AFDC lost $533 014 in its last year of operation, and given the failure rate of our films and the AFC's greater overhead, an overall loss of double that in its first year of operation could be expected.

In an industry devoid of statistics one must therefore estimate the trading results of specific films often from unconnected items of information.

On January 12, 1977 the *Financial Review* had an article headlined "**Caddie** pulls a heady profit — 100 per cent for investors". **Caddie**, now in its eleventh month in Sydney, is an excellent film and it rightly deserves its success. But when in 1972 it became apparent that the producer, in spite of a prolonged and sincere attempt, could not raise private capital to match the AFDC's commitment, the AFDC raised its investment so that about 82 per cent of the budget came from government sources.

I do not criticize anyone connected with the production, distribution or exhibition of the film, but from information available to the public it seems that **Caddie**, which cost $396 000, will return approximately 30 per cent per annum to its investors — a rate which after tax scarcely keeps pace with inflation.

Today **Caddie** would cost approximately $500 000 to make. Inflation is running at 15 per cent per annum. If we assume that **Break of Day** (which is currently in the same Sydney cinema complex and has similar production value):

- cost $500 000 to make
- has similar Australian and overseas potential to **Caddie**, and
- that the producers aim to return their investment to the backers at the end of two years plus 20 per cent per annum:

Cost	$500 000	(est.)
Initial launch and prints	70 000	(est.)
Profit		
To investors 20 per cent (75 per cent)	200 000	
To producers 20 per cent (25 per cent)	66 666	
	$836 666	
Less overseas return	250 000	(est.)
	$586 666	

Therefore if **Break of Day** does as well at the box office as **Caddie** it must run for 11½ months in Sydney to give its backers a 20 per cent per annum profit.

In short, it and all Australian films must be virtual blockbusters to make a modest profit, a profit which after tax does not keep pace with inflation.

Australian producers must face the problems of reducing costs (as Hollywood did in the early 1970s) or of increasing sales. Any attempt to make Australian films more acceptable internationally usually involves the introduction of overseas actors, thus adding to the cost. It is unfortunately true that the amount of our production budgets which we cannot recover in Australia, plus any profit expectation, must be realized overseas against the world's best product where our films are often disadvantaged.

The Australian film industry should not be ashamed to ask for subsidy. Neither it nor its major supplier, the laboratories, have any tariff or quota protection and it is the only Australian secondary industry where overseas competitors are allowed to dump their product in Australia. It must be faced that our industry is a substantial loss industry. It must also be admitted that our films which are profitable make unsatisfactory profits having regard to the high risk nature of the business.

Reverting once again to the estimated profit rate on **Caddie** and removing the element of profit attributable to inflation, the rate is only about double the interest rate on Commonwealth Bonds.

My estimates suggest that about one film in six or seven of our current crop can be expected to make a commercial profit. The private investor interested in films is usually a profit-conscious investor. His money will be "gambling money" — he will not be as capital conscious as, say, a life insurance company. The recent variation in the commission's terms under which it allows private investors to have priority as to recovery of investment removes some capital risk, but does nothing to improve profitability. It is therefore not likely to have much appeal to profit conscious investors. An American major distributor once rejected my proposal that his company invest against an AFDC guarantee against loss. His company was only interested in profit potential.

There are some who see great advantage to the investor in his film losses becoming tax deductible. I do not agree. It must offer little inducement indeed to a profit-conscious investor to learn that statistically he can expect to lose his investment but his loss will be shared by the Government.

The AFDC was a useful exercise. It introduced procedures and improved the commercial aspects of the industry. In spite of making a profit one year it also proved that investment in Australian films is not viable commercially. But it produced for the first time a set of reliable financial figures. Using these it is possible to estimate the amount of the subsidy which is now required.

Let us take the corporation's total trading figures and make such adjustments to them as to arrive at what might have been the trading result in a profit motivated private enterprise. Assume that the corporation invested one dollar for every two of private finance, and that the industry should earn profits of 20 per cent per annum. The value of the subsidy required to achieve this profitability would have been around $5 000 000 or approximately $1 000 000 a year for the AFDC's life of four years seven months. And given that there would have been no need for setting up the AFDC had the industry been commercially viable, there could have been some additional saving.

The Tariff Board Report recommended a Project Support Fund of $2 000 000 per annum (page 23) of which 50 per cent ($1 000 000) should be a subsidy. However the Tariff Board Report subsidy of $1 000 000 is supplementary to investment and other costs, whereas the subsidy of $1 100 000 referred to earlier is in lieu of other assistance. Making appropriate adjustments for inflation and the greater level of industry activity, I believe the annual subsidy required today would be around $2 million.

Continued on P 369

SENNHEISER

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PRODUCTION SURVEY

35mm PRE-PRODUCTION

THE BEAT GOES ON
(Working Title)

Production Company — Dorcliff Film Productions
Distribution Company — Epic Film Productions
Director — Mike Kohrade
Associate Directors — Graeme Orr, Arthur Larkin
Screenplay/Scriptwriter — Arthur Larkin (U.S.)
Producer — Ross Wallace
Executive Producer — Gerry Dorcliff
Music — Jean Collinge
Director of Photography — Michele Anderson
Editor — Neil Hyde
Production Manager — Peter Kane
Art Director — Mal Phillips
Production Co-ordinator — Peter Kane
Costumes/Wardrobe — Colin Sell
Sound Recordist — Neil Hyde
Mixer — Kenneth Talbot
Sound Editor — Neil Hyde
Assistant Directors — Graeme Orr, Arthur Larkin (U.S.)
Camera Assistant — Jim Smales
Boom Operator — Keith W Imott
Gaffer — Pete Miller
Continuity — Penelope Hope Edwards
Grip — Ross Eaton
Stunt Co-ordinator — Eric Paterson
Still Photography — Michelle Anderson
Hairdresser — Denise Callow
Makeup — Bronwyn Connolly
Stunts — Eric Paterson
Budget — $400,000
Length — 90 min
Color Process — Kodak
Progress — Casting virtually completed — Shooting July 1977
Release Date — October/November 1977

Cast: Janelle Collins, Graeme Orr, Faye Mitchell, Ron Murphy, Anne Bennett, Don Snows, Arthur Larkin, Peter Sidler, Monica Bennett, Barbara Simpson, Daniel Fellowes, Roger Armstrong, Andrea Armitage, Alan Keyes, Jan van Hagen, Paul Cotter

Synopsis: Australia's major pop singer is kidnapped and held to ransom. The drama unfolds as police attempt to free the singer from his captors. The story depicts aspects of the personalities of those close to the pop industry, while occasionally interspersed with film footage of near riotous scenes at pop rock concerts as fans continue to maintain devotion to rock bands/artists despite the possible fate of the kidnapped pop star.

BODY COUNT

Production Company — Second Film Finance Pty Ltd for Australian International Film Corporation
Distribution Company — Filmways
Director — Ross Dimsey
Screenplay — Forrest Redlich, Ross Dimsey
From the novel Reservation Cowboys by Forrest Redlich
Producer — Antony I. Grivnine
Executive Producers — Robert F. Ward, Mark Joseph
Associate Producer — Leon Gorr
Director of Photography — Vince Monton
Budget — $200,000
Length — 105 min
Gauge — 35mm Todd A-O
Color Process — GFL
Progress — Shooting June 22 1977
Release Date — Christmas 1977

Cast: Reinbeaux Smith.

Synopsis: An unscrupulous sergeant in a small Victorian town sets out to frame a war veteran for the murder of the town's homosexual, who was in fact killed by the sergeant himself. The ex-G.I. teams up with a pair of misfits from the city and then all mayhem breaks out as they take on the local police force as well as army units sent in to hunt them down in the bush.

CROCODILE

Production Company — Janbur Films presents a Samurai Production
Director — Terry Bourke
Screenplay and Story — Terry Bourke
Producer — Terry Bourke
Executive Producers — James G. Jenner (Janbur), Des Dawson (Samurai)
Associate Producer — Patrick Clayton
Music — Bob Young
Photography — Brian Probyn
Underwater Photography — Ron and Valerie Taylor

Paul Cox's **Two in the Family**

Art Director — Barry Adler
Product on Secretary — Penelope Wells
Special Photographic Effects — Toei Studios (Tokyo)
Continuity — Margaret-Rose Murphy
Still Photography — Chris Singer
Technical Adviser — Dr Graham Webb
Make-up — Deryck de Neese, Rena Hoffmann
Scenic Artist — Walter Stackpool
Stunts — Peter Armstrong, Frank Lennon, Herb Nelson, Walter Stackpool
Titles — Walter Stackpool
Budget — $1.6 million
Length — 120 min
Progress — Pre-production

Cast: US and British leads (to be signed). Australian cast includes Michael Craig, Joseph Furst, Cornelia Francis, Gordon MacDougall, Jewell Blanch, Rowena Wallace, Alfred Sander, Robert Quiller, Keith Lee, Gus Mercurio, Tom Richards, Reg Gorman, Roger Ward, Kit Taylor, Lionel Long, Terry Camilleri, Dennis Miller, Sandra Lee Paterson, Barry Eaton, Mark Edwards, Sandy Harbutt, Jay Paul, Phil Avalon, Tom Oliver, John Nash, Barry Barkla, Ken Goodall, Mark Hushlah, Peter Thompson, Alan Cassell and introducing Lois Cook.

Synopsis: A 20 foot rogue crocodile terrorizes an outback town in far Northern Australia. Shooting on location in Chillagoe, Cairns and Brisbane beginning May 16 1977.

THE ELECTRIC CANDLE

Production Company — Andrew Vial Film Productions Pty Ltd
Director — Andrew Vial
Screenplay/Scriptwriter — Andrew Vial
Length — Feature
Gauge — 35mm
Progress — Pre-production

Synopsis: A story of developing relationships and psychic interrelationships in the bush country.

THE GREEN MACHINE

Production Company — Kingscroll Productions
Distribution Company — United Artists
Director — Terry Ohlsson
Screenplay/Scriptwriter — Terry Ohlsson
Producer — Terry Ohlsson
Executive Producers — Peter Arnold, Peter Johnson
Music — Tchaikowsky's 1812
Director of Photography — Guy Furner
Editor — Keith Lambert, Bill Stacey
Music Director — Billy Weston
Sound Recordist — Richard Batchens
Mixer — David McCormichie
Sound Editor — Bill Stacey
Special Photographic Effects — Guy Furner
Camera Assistant — John Mounsey
Gaffer — Allan Walker
2nd Unit Photography — John Mounsey
Grip — Graham Merdell
Assistant Editor — Liz Irwin
Technical Adviser — Peter Arnold
Makeup — Josie Knowlands
Length — 20 min
Gauge — 35mm
Color Process — Eastmancolor
Release Date — August 1977

Synopsis: A look at today's Army and all its facets. No commentary — edited to Tchaikowsky's 1812 Overture.

LASSETER'S REEF

Production Company — Triangle Features
Screenplay — Sonia Borg, Howard Griffiths
Producer — Russ Karel
Budget — $400,000
Length — Feature
Progress — Pre-production

Synopsis: An adventure story set in 1930 about an expedition which Lasseter arranged to find his fabulous reef of gold.

THE MANGO TREE

Production Company — Pisces Productions Pty Ltd
Distribution Company — Greater Union Film Distributors
Director — Kevin Dobson
Screenplay/Scriptwriter — Michael Pate
Producer — Michael Pate
Associate Producer — Michael Lake
Music — Mark Wilkinson
Director of Photography — Brian Probyn
Editor — John Scott
Production Manager — Tom Burns
Art Director — Les Binns
Production Co-ordinator — Irena Korel
Producer's Assistant — Felicity Pate
Costumes/Wardrobe — Pat Forster
Sound Recordist — Barry Brown
Assistant Directors — Michael Lake, Tolve Lembke, John Hopwell
Camera Operator — Peter Moss
Focus Puller — Paul Murphy
Boom Operator — Mark Wasylusik
Clapper/Loader — Harry Glynalsis
Gaffer — Alan Walker
Continuity — Barbara Burlingham
Grip — Grahame Merdell
Still Photography — George Miller
Hairdresser — Lolly Perez
Best Boy — John Cummings
Makeup — Jose Perez
Budget — $650,000
Length — 110 min
Gauge — 35mm
Color Process — Eastmancolor
Progress — Pre-production
Shooting commences April 26 1977
Release Date — December 1977

Cast: Geraldine Fitzgerald, Robert Helpmann, Christopher Pate, Gloria Dawn, Garrard Kennedy, Denise Drysdale, Diane Craig, Barry Pierce, Gerry Duggan, Ian Gabriel, Jonathan Hardy, Maggie Millar, Tony Bonner.

Synopsis: Based on Ronald McKie's book of the same title about a boy growing up in a Queensland town in the early 1930s.

OFF THE DEEP END

Production Company — Anguilaurus Film Productions, South Australian Film Corporation
Scriptwriter — Joy Cavill
Producer — Joy Cavill
Associate Producer — Sandra McKenzie
Executive Producer — Jill C. Robb
Production Associate — Gloria Payten
Budget — $695,000
Length — 115 min
Gauge — 35mm wide screen
Color Process — Eastmancolor
Progress — Pre-production

Synopsis: Drama based on personal life story of Australian swimming champion Dawn Fraser.

35mm IN PRODUCTION

BEST EACH WAY

Production Company — Andrew Vial Film Productions Pty Ltd
Distribution Company — Seven Keys Pty Ltd
Director — Andrew Vial
Screenplay — Andrew Vial
Producer — Andrew Vial
Associate Producer — Ann Folland
Length — 12 min
Gauge — 35mm
Progress — Production

Synopsis: The dethroning of a myth — a history of Australian sport interwoven in a lighthearted way with the growing tendency for Australians to opt toward spectatorship. The build up of the myth — and a look at the reality.

THE GHOSTS OF YERRENDERIE

Director — John Tsambazis
Screenwriters — Ron Curran, John Tsambazis
Producer — John Tsambazis
Associate Producer — Frank Soldatos
Photography — John Tsambazis
Editor — Jim Haron
Sound — Jim Haron
Production Assistants — Val Lhuede, Frank Soldatos
Facilities — Supreme Films Pty Ltd
Budget — $25,000
Length — 20 min
Color Process — Ektachrome 5241
Progress — In Production

Synopsis: A capricious force thought to be caused by the Ghosts of Yerrenderie brings new life to what was once a ghost town. The film reveals this force with some interesting informative material.

IN SEARCH OF ANNA

Production Company — Storm Productions Pty Ltd
Director — Esben Storm
Screenplay/Scriptwriter — Esben Storm
Producer — Esben Storm
Associate Producer — Natalie Miller
Director of Photography — Michael Edols
Editor — Dusan Werner
Production Manager — Jane Scott
Art Director — Sally Campbell
Production Secretary — Robyn Buckhall
Sound Recordist — Laurie Fitzgerald
Sound Editor — Michael Norton
Production Assistant — Zelda Rosenbaum
Assistant Directors — Illan Talno, Paul Murphy
Focus Puller — Brian Gansgrove
Gaffer — Jo Weeks
Grip — Noel McDonald
Stunt Co-ordinator — Graham Matherick
Assistant Editor — Hugh Piper
Still Photography — Carol Jennings
Best Boy — Paul Gantner
Make up — Anne Pospschill
Budget — $231,000
Length — 90 min
Gauge — 35mm
Color Process — Eastmancolor
Progress — Shooting
Release Date — December 1977

Cast: Richard Moir, Judy Morris, Chris Haywood, Bill Hunter.

Synopsis: **In Search of Anna** is a contemporary love story set in an old Burck travelling up the East Coast of Australia from Melbourne to Queensland.

THE IRISHMAN
(Working Title)

Production Company — Forest Home Films Pty Ltd
Director — Donald Crombie
Screenplay — Donald Crombie
Based on the Novel by — Elizabeth O'Connor
Producer — Anthony Buckley
Photography — Peter James
Production Manager — Ross Matthews
Production Designer — Owen Williams
Costume Design — Judith Dotsman

PRODUCTION SURVEY

Budget	$600,000
Length	Feature
Progress	Shooting April 1977

Cast: To be announced

Synopsis: An Irish-Australian teamster loses his livelihood when the first motor lorry comes to a small Queensland gulf town in 1922. The film is concerned with the conflict between the teamster, the trucker and the way this affects the teamster's family relationship.

LONG WEEKEND

Production Company	Dugong
Director	Colin Eggleston
Scriptwriter	Everett De Roche
Producer	Richard Brennan
Director of Photography	Vince Monton
Editor	Brian Kavanagh
Production Manager	Julie Monton
Art Director	Larry Eastwood
Production Secretary	Lynn Gailey
Assistant Directors	Tom Burstall, Chris Maudson
Camera Operator	Louis Irving
Focus Puller	David Brostoff
Boom Operator	Phil Sterling
Clapper/Loader	Robert Powell
Gaffer	Pebbie Young
Continuity	Jan Tyrrell
Sound Recordist	John Phillips
Accountant	Claire Priest
Assistant Art Director	Ivan Durrant
Grip	Noel Mudie
Second Grip	Ian Park
Still Photography	Philip Morris
Caterer	Ron Green
Budget	$270,582
Length	100 min
Gauge	35mm
Color Process	Eastmancolor
Progress	Shooting April

Cast: John Hargreaves, Briony Behets

Synopsis: A couple whose marriage has deteriorated decide to get away from it all over a long weekend. They travel to a secluded spot and realize too late that nature has decided to get her own back on them.

SOLO

Production Company	David Hannay/Tony Williams Productions
Director	Tony Williams
Screenplay/Scriptwriter	Tony Williams, Martyn Sanderson
Producer	David Hannay
Executive Producers	Bill Sheat, John Sturzaker
Associate Producer	Tony Troke
Music	The Red Hot Peppers (New Zealand group)
Director of Photography	John Blick
Editor	Tony Williams
Production Manager	Pat Cox
Art Director	Paul Carvel
Music Director	Robin Laven
Costumes/Wardrobe	Chris Reynolds
Sound Recordist	Bob Allen
Mixer	Phil Judd
Assistant Director	Steve Locker Lampson
Camera Assistant	Mike Hardcastle
Boom Operator	Don Reynolds
Gaffer	Norman Elder
Continuity	Jan Tyrrell
Sound Recordist	Bob Allen
2nd Unit Photography	Steve Locker Lampson
Grips	Dave Reeves, Joe Blakley
Assistant Editor	Pat Cox
Script Assistant	Sue May
Hairdresser	Chris Reynolds
Makeup	Chris Reynolds
Titles	Gary Jackson
Length	90 min
Gauge	35mm wide screen
Color Process	Eastmancolor
Progress	Shooting February 21 onwards

Cast: Vincent Gil, Lisa Peers, Martyn Sanderson, Davina Whitehouse, Perry Armstrong

35mm POST-PRODUCTION

HOT TO TROT

Production Company	Voyager Films Pty Ltd
Screenplay/Scriptwriter	Tony Edwards, Ian Watson
Producer	David Elfick
Music	Lazy Ade and his late hour boys
Director of Photography	Peter Luschwitz
Editor	Leo Sullivan
Production Designer	Tony Edwards
Animators	Sebastian La Costa, Peter Luschwitz
Budget	$15,000
Length	5 min
Gauge	35mm
Color Process	Eastmancolor

Cast: Captain Goodvibes, Astro the wonder dog, A Lizard orchestra, Nubile South Pacific pig ladies

Synopsis: A tasteful, sensitive and meaningful film that will arouse intelligent audiences — Hog Breeders monthly

LAST WAVE

Production Company	Ayer Productions Pty Ltd
Distribution Company	United Artists
Director	Peter Weir
Screenplay/Scriptwriters	Peter Weir, Tony Morphett, Petru Popescu. From an original idea of Peter Weir's
Producers	Hal and Jim McElroy
Music	To be advised
Director of Photography	Russell Boyd
Editor	Max Lemon
Production Manager	Ross Matthews
Art Director	Neil Angwin
Production Designer	Goran Warff
Costume/Wardrobe Designer	Annie Bleakley
Assistant	Daro Gunzberg
Sound Recordist	Don Connolly
Sound Editor	To be advised
Assistant Directors: First	John Robertson
Second	Ian Jamieson
Third	Penny Chapman
Camera Operator	John Seale
Focus Puller	David Williamson
Boom Operator	David Cooper
Clapper/Loader	David Foreman
Gaffer	Tony Tegg
Continuity	Gilda Baracchi
Key Grip	Merv McLaughlin
Assistant Grip	Michael White
Still Photography	David Kynoch
Makeup	Jose Perez
Assistant Makeup	Lloyd James
Best Boy	Alan Dunstan
Special Effects	Monty Fieguth, Bob Hilditch
Electrics	Keith Johnson
Runner (Sth Aust)	Mark Patterson
Budget	$750,000
Length	100-110 min
Gauge	35mm Wide Screen
Color Process	Atlab Film & Video Laboratory Service
Release Date	Christmas 1977

Cast: Richard Chamberlain, Olivia Hamnett, David Gulpilil, Nandjiwarra Amagula MBE, Frederick Parslow, Michael Duffield

Synopsis: A man experiences a series of premonitions. In his study he sees a man who is not really there — next day he meets him. He sees water flowing down the walls of his house — a week later a storm floods the property. He sees a city street flooded to a great depth. Is this premonition going to come true? He is no street corner prophet announcing that the end is nigh, but a successful Sydney lawyer, a product of rational culture. There is only one man in Sydney who knows the meaning of these premonitions — Charlie, an old tribal aborigine. But he will kill to keep the secret.

SUMMERFIELD

Production Company	Clare Beach Films Pty Ltd
Distribution Company	G.U.O. Film Distributors Pty Ltd
Director	Ken Hannam
Screenplay	Cliff Green
Producer	Patricia Lovell
Associate Producer	Pom Oliver
Music	Bruce Smeaton
Director of Photography	Mike Molloy
Editor	Sara Bennett
Art Director	Graham Walker
Production Co-ordinator	Jenny Tosolin
Production Accountant	Tre-she Ghent
Assistant	Kate Chantler
Costume Designer	Ron Williams
Wardrobe Assistant	Robin Hall
Sound Recordist	Ken Hammond
Mixer	Peter Fenton
Sound Editor	Bob Cogger
Assistant Directors: 1st	Mark Egerton
2nd	Mark Turnbull
3rd	Steve Andrews
Camera Operator	Gale Tattersall
Focus Puller	Peter Rogers
Boom Operator	Chris Goldsmith
Clapper/Loader	David Brostoff
Gaffer	Tony Holtham
Continuity	Lyn McEncroe
Design Consultant	Jenny Green
Standby Props	Bruce Barber
Props Buyer	Chris Webster
Assistant Props	Paulina Walker
Grip	Graham Mardell
Assistant Grip	Graham Litchfield
Assistant Editor	Ted Otton
Still Photography	Ian Potter
Construction Manager	Ray Brown
Carpenter	Phil Warner
Script Consultant	Moya Wood
Hairdresser	Cheryl Williams
Best Boy	Peter Maloney
Makeup	Deryck de Niese
Electrics	Mick Ewan
Genny Opr	Simon Purton
Runners	Ralph Storey, Mark Williams
Titles	T.B.A.
Budget	$560,000
Length	100 min
Gauge	35mm
Color Process	Eastmancolor
Progress	Shooting February 14-March 30 1977
Release Date	To be announced

Cast: Nick Tate, John Waters, Elizabeth Alexander, Michelle Jarman, Bud Tingwell, Geraldine Turner, Max Cullen, David Smeed, Barry Donnelly, Sheila Florance, Isabel Harley, Joy Whitmore, Adrian Wright, Max Fairchild.

Synopsis: A young schoolteacher goes to a small fishing town in Victoria to take over the school as the previous teacher has disappeared without trace. He becomes fascinated by the people living at Summerfield, an island farm, and involved in the mystery of the teacher's disappearance against his better judgment. Think of the worst that could happen — then think again.

TWO IN THE FAMILY

Production Company	Illumination Films
Director	Paul Cox
Screenplay/Scriptwriter	Paul Cox, Susan Holly Jones
Producers	Paul Cox, Bernard Eddy
Associate Producer	Tony Llewellyn-Jones
Director of Photography	Paul Cox
Editor	Paul Cox
Art Director	Alan Stubenrauch
Production Co-ordinator	Bernard Eddy
Sound Recordist	Russell Hurley
Assistant Director	Bernard Eddy
Camera Operators	Peter Tammer, Bryan Gracey
Focus Puller	William Kerr
Camera Assistant	John Twigg
Boom Operator	Bruce Lamshed
Clapper/Loader	Sandra Irvine
Gaffer	Ross Lander
Continuity	Julie Millowick
Assistant Unit Manager	Darrelyn Gunzburg
Set Decorator	Alan Stubenrauch
Grip	Paddy Reardon
Still Photography	Wim Cox, Heinz Lambrecht
Script Assistants	Bernard Eddy, Tony Llewellyn-Jones
Makeup	Trudy Simms
Catering	Gus Eddy, Kate Helliwell
Personnel Physician	Dr James Khong
Titles	Julian Eddy
Length	92 min
Gauge	35mm
Color Process	Eastmancolor
Progress	Editing
Release Date	June 1977

Cast: Briony Behets, Tony Llewellyn-Jones, Dani Eddy, Juliet Bacskai, Norman Kaye, Elke Neidhart

Synopsis: In many marriages a state of truce and vacuum develops. Such is the case with the marriage of Elizabeth and Robert. Elizabeth's realisation of unfulfilment in her relationship with Robert brings her closer to her daughter Dani but offers her no practical solution. This film makes an attempt at penetrating the contradictions of personal motivation.

35mm AWAITING RELEASE

FANTASM 99

(formerly "My Best Time")

Production Company	First Film Finance Pty Ltd for Australian International Film Corporation
Distribution Company	Filmways
Director	Colin Eggleston
Screenplay/Scriptwriter	Ross Dimsey
Producer	Antony I. Ginnane
Executive Producers	Robert F. Ward, Mark Josem
Associate Producer	Leon Gorr
Music	Jon Mol
Director of Photography	Vincent Monton
Editor	Tony Patterson
Production Manager	(LA) Tom Jacobson
Art Director	(LA) Antony Brockliss
Costumes/Wardrobe	(LA) Anye Coffey
Sound Recordists	(LA) Neil Ruzensky, (Melb) Don Boardman
Mixer	Studio Tracks
Sound Editor	Tony Patterson
Assistant Director	(LA) Tom Jacobson
Camera Operators	(LA) Stuart Dell, (Melb) Luis Brown
Gaffers	(LA) Frank Silvera, (Melb) John Brennan
Continuity	(LA) Julie Hines
Assistant Art Director	(LA) Cheri Paul
Grips	(LA) John Murphy, (Melb) Terry Jacklin
Still Photography	(LA) Ron Balzdorf, (Melb) Earl Manle
Best Boy	(LA) Ron Balzdorf
Makeup	(LA) Debbie Maxwell, (Melb) Nan Dunne
Catering	Robyn Preston
Casting	RES Sunset International
Production Assistants	Hunt Lowry, Sandy Hawes, Judy Friend, Dave Degeur
Production Secretary	(LA) Christine Knapp, (Melb) Marlene Pearce
Titles	Howard Pearce
Budget	$60,000
Length	95 min
Gauge	35mm
Color Process	Color by CFI
Progress	Completed
Release Date	May 1977

Cast: Rick Cassidy, Mary Gavin, Con Covert, Bill Margold, Uschi Digard, Serena, Dee Dee Levitt, Rainbeaux Smith, Clive Hearne, John C. Holmes, Angela Menzies Wills.

Synopsis: A cub reporter is assigned to a sexual advice column. She answers the letters with differing results.

HIGH ROLL

Production Company	Hexagon Productions Pty Ltd
Distribution Company	Roadshow Distributors Pty Ltd
Director	Igor Auzins
Screenplay	Forrest Redlich
Producer	Tim Burstall
Associate Producer	Alan Finney
Assistant to Producer	Christine Suli
Photography	Dan Burstall
Editor	Edward McQueen-Mason
Production Manager	Tom Burns
Art Director	Leslie Binns
Costumes/Wardrobe	Kevin Reagan
Sound Recordist	Barry Brown
Mixer	Peter Fenton
Assistant Directors	Tom Burstall, James Parker
Camera Operator	Dan Burstall
Focus Puller	Ivan Hexter
Boom Operator	Mark Wasiutak
Clapper/Loader	Grant Fenn
Gaffer	Stewart Sorby
Continuity	Gillie Baracchi
Grip	David Cassar
Stunt Co-ordinator	Errol Archibald
Assistant Editor	Peter Burgess
Choreography	Kevin Reagan
Hairdresser	Terry Worth
Best Boy	Ian Dewhurst
Make up	Terry Worth
Special Effects	Lachlan Wilson
Stunts	Grant Page
Budget	$350,000
Length	100 min
Progress	Shooting
Release Date	May/June 1977

Cast: Joseph Bottoms, Grigor Taylor, Judy Davis, Wendy Hughes, Sandy McGregor, Gus Mercurio, John Clayton, Robert Hewitt, Roger Ward, Christine Amor, Kate Morgan.

Synopsis: **High Roll** is the story of two young men enjoying a **Butch Cassidy and the Sundance Kid** type of relationship. It follows their adventures from a North Queensland country town to the bright lights and excitement of Surfers Paradise.

PRODUCTION SURVEY

For details of the following 35mm films see the previous issue

The Flame Stone
Barney
Break of Day
Don's Party
Eliza Fraser
Storm Boy
Summer of Secrets
Summer City
The Picture Show Man
Journey Among Women
Deathcheaters
The FJ Holden
The Getting of Wisdom

16mm PRODUCTION SURVEY

BACKROADS

Director — Phillip Noyce
Screenplay — John Emery
Additional material written by the director and cast
Producer — Phillip Noyce
Music — Zac Martin, Robert Murphy
Director of Photography — Russell Boyd
Editor — David Huggett
Editing Assistant — Franz Vandenberg
Sound Recordist — Lloyd Carrick
1st Assistant Director — Elizabeth Knight
2nd Assistant Director — Kevin Smith
Camera Assistant — Jan Kenny
Continuity — Jan Chapman
Unit Manager — Martha Ansara
Budget — $40 000
Length — 88 mins
Gauge — 16mm
Colour process — Eastman
Progress — Fine cut
Release date — April

Cast Gary Foley, Bill Hunter, Zac Martin, Terry Camilleri, Julie McGregor.
Synopsis The birth of a black revolutionary. A young Aboriginal discovers that anarchy will yield relative personal freedom in white Australia.

BALANCE

Production Company — Viewfinder Films
Director — Misha Nussinov
Screenplay — Jenny Nussinov, Misha Nussinov
Producers — Jenny Nussinov, Misha Nussinov
Director of Photography — Misha Nussinov
Assistant Director — Helene Jameson
Editor — David Huggett
Budget — $25 000
Length — 52 mins
Gauge — 16mm
Colour process — Eastman
Progress — Shooting

Synopsis "Balance" is one of those magical words most people recognise instantly. Few, however, realise its link with peace. This film explores the implications of balance in direct relationship to ordinary human beings — and presents a rich, contrasting picture of basic human dilemmas.

BROTHER BARRY AND THE BOYS

Production Company — Media Centre Canberra College of Advanced Education
Director — Frank Morgan
Screenplay — Frank Morgan
Director of Photography — John Houldsworth
Editor — Ian Hart
Sound Recordist — Alan Walsh
Graphics — Anne Linton-Smith
Length — 17 mins
Color Process — Ektachrome
Progress — Release Printing

Synopsis Brother Barry Lamb, a teacher at Marist Brothers Boys High School, Kogarah, received a grant from the Schools Commission Innovations Programme to take this form 10 class out of school and teach them in an Annexe several miles away. The boys work half a day a week and contribute some of their pay to running the Annexe.

THE EDUCATIONAL SMORGASBORD OR THE OLD FACILITATOR STRIKES AGAIN

Production Company — Media Centre Canberra College of Advanced Education
Director — Ian Hart
Screenplay — Ian Hart
Director of Photography — John Houldsworth

Stuart Green's
Love Letters From Teralba Road

Editor — Ian Hart
Sound Recordist — Alan Walsh
Length — 21 min
Color Process — Ektachrome
Progress — Post production

Synopsis Gordon Lang left teaching at the age of 62 to start a community education project on the north coast of N.S.W. It is almost an impossible project to describe in words and this film is an attempt to show what Lang is doing. It has been described as one of the most exciting educational experiments yet attempted in Australia.

FOUR TV SPECIALS
The Coral Labyrinth
Night Prowlers
Predators On The Move
Tragedy Reel

Production Company — Ben Cropp Productions Pty Ltd
Distribution Company — Ben Cropp Productions Pty Ltd
Director — Ben Cropp
Screenplay — Ben Cropp
Producer — Ben Cropp
Director of Photography — Ben Cropp
Camera Operator — Ben Cropp
Sound Recordist — Lynn Patterson
Narrator — Michael Cole
Budget — $18 000 each film
Length — 52 minutes each film
Gauge — 16mm
Color Process — Atlab
Progress — First Two — filming completed; Second two — Filming underway
Release Date — June 1977

Cast Ben Cropp, Eva Cropp, Wally Gibbins, Lynn Patterson.
Synopsis Four one hour TV specials covering mainly sea snakes, sharks, wrecks and dangerous night creatures — all filmed mostly underwater on the Barrier Reef.

HIGHWAY ONE

Production Company — Highway Productions
Director — Steve Otton
Screenplay/Scriptwriter — Steve Otton plus cast in the film
Producer — Steve Otton
Executive Producer — David Elfick
Music — Richard Clapton, The Bilgola Bop Band
Cameraman 1 — Steve Mason
Cameraman 2 — Steve Otton
Editors — Peninsular Films, Phil Sheppard, Steve Otton
Budget — $28 000
Gauge — 16mm

Cast Kim Bradley, Phillip Montaroz, Robert Sisen, Josephine Grieve, Greta and Rachel Hynd.
Synopsis Surfing-road movie documentary.
C. PAPERS — 510-513

HOLLYWOOD, HOLLYWOOD

Director — George Stamkoski
Screenplay/Scriptwriter — George Stamkoski, David Maher
Producer — George Stamkoski
Director of Photography — Peter Tammer
Editor — George Stamkoski
Sound Recordist — Garry Patterson
Sound Editor — George Stamkoski

Steve Otton's **Highway One**

Special Photographic Effects — Peter Tammer
Camera Operator — Peter Tammer
Boom Operator — Gary Patterson
Continuity — Sue Goldman
Stunt Co-ordinator — David Maher
Narrator — David Maher
Length — 20 mins
Gauge — 16mm
Color Process — Vic Film Lab
Black and White stock (if available) — VFL
Progress — Editing Stage

Cast David (Hollywood) Maher.
Synopsis A semi dramatized documentary film portrait of David Maher, film freak and actor, comedian extraordinaire. A study on madness, film sexuality and loneliness, as well as an attempt of understanding. A Film Diet.

HOPE

Director — Tony Paice
Screenplay — Tony Paice
Producer — Tony Paice
Director of Photography — Rob Heywood
Editor — Tony Paice
Sound Recordist — Terry Brain
Lighting — Don Ashby
Camera Assistant — Ken Ford
Budget — $1400
Length — 12 min

Cast Dave Hall, Ray Collier.
Synopsis Bored warders play a game with their prisoner.

JUST ANOTHER NIGHT

Director — Adrian Morgan
Screenplay — Peter Evans
Music — Flamallion
Director of Photography — Peter Evans
Sound Recordist/Mixer — Bill Pitt
Continuity — Max Stevens
Lighting & Electrician — Patrick Cranney
Length — 30 min
Color Process — 7247
Progress — Shooting

Cast Ken Bindley, Joanne Hill, Malcolm Baillie, Elizabeth-Anne Crawley, Garry Meader, Robert McKenzie.
Synopsis A seventeen-year-old boy from the western suburbs of Sydney finds himself in a position of being able to have his first sexual experience. The film examines the trauma that he suffers following his failure.

THE LAST TASMANIAN

Production Company — ARTIS Film Productions in association with Tasmanian Department of Film Production and Societe Francaise de Production
Distribution Company — ARTIS Film Productions
Director — Tom Haydon
Screenplay/Scriptwriter — Tom Haydon, Rhys Jones
Producer — Tom Haydon
Associate Producer — Ray Barnes
Director of Photography — Geoff Burton
Unit Manager — Roz Berrystone
Production Secretaries — Rosanne Andrews, Bertier, Adrienne Elliott
Production Assistant — Gillian Leahy
Sound Recordist — Robert Wells
Camera Operator — Gert Kirchner
Camera Assistant — Russell Galloway
Continuity — Roz Berrystone
Grip — Garry Clements
Technical Co-ordinator — Gert Kirchner
Length — 60 min
Gauge — 16mm
Color Process — Eastman 7247
Progress — Shooting March/April 1977

Cast Anthropologist Dr Rhys Jones supported by past and present natives of Tasmania, with some French and English appearances.
Synopsis The extermination of the Tasmanian aborigines is the only case in recent times of a genocide so swift and total. A search to rediscover these unique people.

THE LEGEND OF YOWIE

Production Company — Dead-Set Films
Director — Gerard Tacovsky
Screenplay — Gerard Tacovsky
Producers — Colin McHugh, Gerard Tacovsky
Director of Photography — Michael Donnely
Editor — Colin McHugh
Costumes — Lydia Tacovsky
Sound Recordist — Stephen Murphy
Set Designer — Peter Oakman
Still Photography — Kevin Colligan
Special Effects — Andrew Hughs
Length — 45 min
Progress — Shooting

Synopsis Yowie attacks a railroad camp in southern NSW in 1877.

THE LIVING GODDESS

Production Company — Cinetel Prods P/L
Distribution Company — Cinetel Prods P/L
Director — Frank Heimans
Screenplay/Scriptwriter — Paul Rickells
Producer — Frank Heimans
Executive Producer — Frank Heimans
Music — Traditional Nepalese
Director of Photography — Paul Onorato
Editor — Frank Heimans
Production Manager — Frank Heimans
Production Co-Ordinator — K. Lamichanne
Music Director — Amber Gurung
Sound Recordist — Chris Doig
Mixers — Phil Judd, Peter Fenton
Sound Editor — Frank Heimans
Camera Operators — David Perry, Paul Onorato
Camera Assistant — Mike Dillon
Second Unit Photography — David Perry
Script Assistant — Dr Michael Allen
Narrator — Paul Rickells
Titles — Craig Sambrook
Budget — $32 000
Length — 50 min
Gauge — 16mm
Color Process — Eastmancolor
Release Date — April 1977

Synopsis This film reveals the bizarre cult of Kumar, the worship of living people (young virgins) in Kathmandu, Nepal.

LOVE LETTERS FROM TERALBA ROAD

Director — Stephen Wallace
Screenplay/Scriptwriter — Stephen Wallace
Producer — Richard Brennan
Music — Ralph Schneider
Director of Photography — Tom Cowan
Editor — Henry Dangar
Production Manager — Richard Brennan
Production Designer — Jo Collard
Production Co-ordinator — Chris Maudson
Music Director — Ralph Schneider
Costumes/Wardrobe — Jo Collard
Sound Recordist — Lawrie Fitzgerald
Mixer — Lawrie Fitzgerald
Sound Editor — Henry Dangar
Assistant Directors — Richard Brennan, Sandy Richardson, Stuart Green
Camera Operator — Tom Cowan
Focus Puller — Martha Kaye
Camera Assistant — Martha Kaye
Boom Operator — Lawrie Fitzgerald
Clapper/Loader — Martha Ansara
Gaffer — Brian Rosegrove
Continuity — Helen Barks
Sound Recordist — Lawrie Fitzgerald
Budget — $25 000
Length — 50 min
Gauge — 16mm
Color Process — Eastmancolor
Progress — Editing
Release Date — May-June 1977

Cast Bryan Brown, Gia Carides, Kris McQuard, Stuart Green, Kevin Leslie, Asha Venn, Joy Hruby, Pat Jones, John Flaus.
Synopsis The film is based on a series of letters found in a Sydney flat and deals with a couple unable to handle the world or their marriage.

PRODUCTION SURVEY

MAMMA'S GONE A-HUNTING

Production Company	Gemini Productions Pty Ltd
Director	Peter Maxwell
Screenplay/Scriptwriter	Bruce A. Wishart
Producer	Robert Bruning
Associate Producer	David Hannay
Music	Library
Director of Photography	Russell Boyd
Editor	Rod Hay
Production Manager	Terrie Vincent
Art Director	Darrell Lass
Budget	$105 000
Length	75 mm
Gauge	16mm
Color Process	Eastman 7247
Progress	Sound edit

Cast Judy Morris, Gerard Kennedy, Vrone Martin, Carmen Duncan and Peter Stratford

Synopsis A thriller. A baby sitter and two potential kidnappers vie for the chance to abduct the baby of a wealthy landowner.

THE ALTERNATIVE

Production Company	Gemini Productions Pty Ltd
Director	Paul Eddey
Screenplay/Scriptwriter	Tony Morphett
Producer	Robert Bruning
Associate Producer	David Hannay
Music	Song: Not Like Me at All only Music Bob Young Lyrics Robert Bruning
Director of Photography	Russell Boyd
Editor	Trevor Ellis
Production Manager	Terrie Vincent
Art Director	Darrell Lass
Budget	$105 000
Length	75 mm
Gauge	16mm
Color Process	Eastman 7247
Progress	Sound edit
Release Date	Mid-1977

Cast Wendy Hughes, Peter Adams, Carla Hoogeveen, Alwyn Kurts, Tony Bonner

Synopsis A human drama. The unmarried editor of a women's magazine finds herself pregnant, and her problems with combining motherhood and a career.

GONE TO GROUND

Production Company	Gemini Productions Pty Ltd
Director	Kevin Dobson
Screenplay/Scriptwriter	Bruce A. Wishart
Producer	Robert Bruning
Associate Producer	David Hannay
Music	Library
Director of Photography	Russell Boyd
Editor	Rod Hay
Production Manager	Terrie Vincent
Art Director	Darrell Lass
Budget	$105 000
Length	75 min
Gauge	16mm
Color Process	Eastman 7247
Progress	Final week of shooting
Release date	Mid 1977

Cast Eric Oldfield, Charles Tingwell, Elaine Lee, Robyn Gibbes, Marion Johns

Synopsis Action drama. A young, newly married couple find themselves the centre of a bizarre series of murders.

MENACE

Director	John Hughes
Camera	Gordon Glenn, Margot Nash, Rod Bishop
Editor	Peter Tammer
Assistant Editor	Gail Hegland
Sound	Lloyd Carrick
Still Photography	Andrew Scollo
Research	John Hughes, Julie Snares

Cast Dorothy Gibson, Ralph Gibson, Pat Counihan, Lloyd Edmunds, George Lees, Noel Counihan, George Seelaf, Bon Laurie, Ted Laurie (Q.C.), Stella Lees, Front Factory nasl of Golden Holden (inc. Robyn Laurie), Mich Counihan.

Synopsis A documentary concerned with the cold war: the Communist Party, the Communist Party Dissolution Bill and the anti-fascist struggles in an attempt to separate the history from the myths perpetuated by the red scare in Australia.

RACING ON THE ROCK

Production Company	Martin Williams Productions Pty Ltd
Distribution Company	0-10 Network
Director	Jonathon Dawson
Screenplay/Scriptwriter	Jonathon Dawson
Producer	Mike Williams
Director of Photography	Ron Johnson
Editor	Steve Cooper
Production Manager	John Stainton
Sound Recordist	John Stainton
Sound Editor	Steve Cooper
Camera Assistant	Henry Pierce
Continuity	Felicity Johnson

Synopsis A documentary with a dual purpose. It will introduce Australians to the unique world of racing in Hong Kong, and at the same time it will show them how the Australian jockeys and trainers have become celebrities in the former British colony.

RODEO

Production Company	Rimnor
Director	Chris Oliver
Screenplay	Chris Oliver, John Ruane
Associate Producer	Sam Zarif
Director of Photography	John Ruane
Editor	Chris Fitchett
Sound Recordist	Lloyd Carrick
Camera Assistant	Mark MacCanliffe
Gaffer	Rob Doyle
Continuity	Ruth Jones
Sound Assistant	Paul Elliot
Stunts	Bongas Hobbs, Ralph Lawrence
Budget	$15 000
Length	50 min
Color Process	Eastmancolor
Progress	Shooting

Cast John Raus, Tony Mack, Warren Coleman, Yanny Metcalf, Lee Carter, Carol Lander, Dave Lander, Harold Scott

Synopsis A young thing becomes a rodeo rider.

WE AIM TO PLEASE

Production Company	Aell Productions
Directors	Margot Nash, Robin Laurie
Budget	$1300
Gauge	16mm
Color Process	Eastmancolor
Progress	Printing

Synopsis A film about female sexuality.

WHERE THE ACTION IS

Production Company	Impact Films
Director	John Fitzgerald
Screenplay	John Fitzgerald
Producer	John Fitzgerald
Director of Photography	John Seal
Editor	John Fitzgerald
Sound Recordist	Kevin Kearney
Narrator	Paul Pinkalis
Animator	Cam Ford
Assistants	Alan Dunstan, Steve Andrews, Mark Foster
Length	40 min
Color Process	Ektachrome
Progress	Advanced production

Synopsis A film showing typical risks at a modern coalface and how they can be reduced in order to reduce the number of accidents.

For details of the following 16mm films see the previous issue:

Angel
Cabs Tode Ba Bien
Drift Away
Floating This Time
Jeremy and the Teapot
Lelar — Dreamtime
The Legend of Yowie
Levi Strauss Story
People of Everest
Shadow Sister

For details of animated films see the previous issue:

Dot and the Kangaroo
Scooby Doo
Master of the World

TELEVISION SERIES

The following is the first listing of television series to appear in *Cinema Papers*. Producers of television series are requested to assist the co-ordinator of this column by sending **complete** details of cast, crew and processes with each entry.

RUSH

Directors	Frank Arnold, Rob Stewart, Michael Jenkins
Writers	James Davern, Colin Free, Victor Sankey, Jennifer Cooly, David Boutland, Ted Roberts, Colin Eggleston
Production Designer	George Liddle
Designers	Neeve Catchpool, Colin Matthews
Executive Producer	James Davern

Cast John Waters, Alan Dorley, Vincent Ball, Jane Harders, Paul Mason, Delore Whiteman

BELLBIRD

Directors	Howard Parker, Bob Wiley, Norman Johnson, Mark Callan, Mike Ludbrook, Patrick Barton, Keith Wilkes, Maurice Locke

Cast Moria Carleton, Terry Norris, Alan Hopgood, Maggie Millar, Carl Bleazby, Beverly Dunn, Carmel Millhouse, Brian Hannan

THE OUTSIDERS

Directors	James Gatward, Peter Maxwell, Igor Anzins, Carl Schultz, David Stevens, Julian Pringle
Producers	A.B.C. in association with Portman Productions and Zweites Deutsches Fernsehen
Script	Michael Craig, Don Barkham, Hasso Plotz, Ian Stuart Black, Ted Roberts, Colin Free, Roy Jenkins, John Power, Peter Yeldham, Erm Pa ce, Hasso Plotze

Cast Andrew Keir, Sascha Hehn

WHO DO YOU THINK YOU ARE?

Producers	Brian Bell and Ted Robinson
Writer	John O'Grady

Cast Barbara Stephens, Tony Llewellyn-Jones, Stephen O'Rourke

BLUEY

Executive Producers	Ian Jones, Ian Crawford
Producers	Tom Hegarty, Julian Pringle
Directors	Graeme Arthur, Gary Conway, George Miller
Film Editors	Adrian Carr, Phil Reid
Cameramen	Lou Irving, Bob Kohler
Sound Recordists	Primo Amenta, Paul Maloney

Cast Leo Griffis, John Diedrich, Gerda Nicolson, Ken Goodlet, Terry Gill, Victoria Quilter, Marcea Deane-Johns

BLUESTONE BOYS

Executive Producer	Jock Blair
Directors	Marie Trevor, Rod Tingwell, Mark de Frest, Rob Meillon

Cast Vic Gordon, Garry Meadows, Brian Blain, George Spartels, Eric Oldfield, Chuck Faulkner, John Cobley, Denise Drysdale, Reg Gorman, Carla Hoogeveen

NO. 96

Executive Producer	Bob Huber
Script Controller	Tommy Whyte
Script Editor	Lyn Foster
Series created by	David Sale
Directors	Peter Benardos, Brian Phillis
Assistant Producers	Ted Jobbins, David Hannay
Production Managers	Kevin Powell, Shirley Parker, Paul Seto

Cast Pat McDonald, Ron Shand, Bunney Brooke, Joe Hasham, Jeff Kevin, Mike Dorsey, Wendy Blacklock, Sheila Hayward

THE BOX

Directors	Mark de Frest, Rod Tingwell, Bob Meillon, Rod Harby, Simon Wincer, David Charles, Marie Trevor, Brian Crossley
Executive Producers	Ian Crawford, Ian Jones
Producer	Don Battye

Cast Judy Nunn, Fred Betts, Paul Karo, Lois Ramsey

THE SULLIVANS

Executive Producers	Ian Crawford, Ian Jones
Producers	Henry Crawford, Jock Blair
Directors	Ron Hardy, Simon Wincer, John Pemingham, Charles Tingwell, Graeme Foreman
Cameramen (Studio)	Gary Donslani, Laurie Levy
Cameraman (Film)	Ross Berryman
Sound Recordist	Chris Einhler
Film Editor	Ken Sallows
V.T.R. Editor	Gerry Stack

Cast Paul Cronin, Lorraine Bayly, Andrew McFarlane, Steven Tandy, Richard Morgan, Susan Hannaford, Lenn Lissek, Marnelle Burgoyne

AVEC FILM UNIT

JUBILEE

Director	Ivan Gaal
Script	Maree Teychenne
Sound	David Hughes
Camera Operators	Ivan Gaal, Rob McCribbin, Frank Sheeran
Technical Adviser	Helen Harris

Synopsis Royalty in the lives of young Australians.

THE MAKING OF ANNA

Director	Robert Francis
Producer	Robert Francis
Executive Producer	Ross R. Campbell
Director of Photography	Peter Dodds
Editor	Robert Francis
Sound Recordists	David Hughes, Lloyd Carrick
Color Process	Eastmancolor

Synopsis A documentary made during the production of **In Search Of Anna**.

TULLAMARINE JETPORT

Director	Ivan Gaal
Sound Recordist	David Hughes
Camera Operator	Ivan Gaal

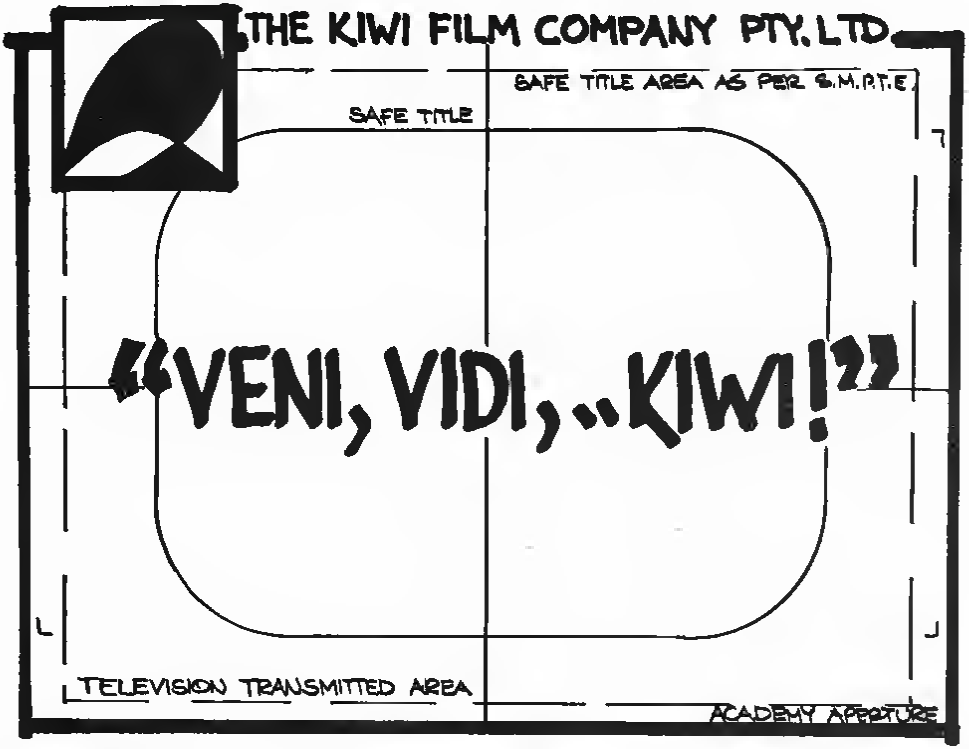
FILM AUSTRALIA

MAKING TRACKS

Production Company	Film Australia for Department of Environment, Housing and Community Development
Director	David Muir
Screenplay/Scriptwriter	David Muir
Producer	Malcolm Otton
Assistant Producer	Ron Hannam
Music	Rory O'Donoghue
Editor	Ian Walker
Production Manager	Roy Bissell
Mixer	Julian Ellingworth
Special Photographic Effects	George Warleson
Animator	Laurie Sharpe
Length	10 min
Gauge	35mm
Color Process	Eastmancolor negative
Progress	Animation in progress

OUTBACK AIRMAN

Production Company	Film Australia
Director	Greg Reading
Producer	Don Murray
Assistant Producer	Ron Hannam
Director of Photography	Andy Frazer
Editor	Trevor Ellis
Sound Recordist	Max Henser
Mixer	Julian Ellingworth
Camera Operator	Tony Galley
Electrician	Charlie Donald
Length	25 min
Gauge	16mm



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OPTICOLOR

Cnr 188 Pacific Hwy & Bellevue Ave
Greenwich 2065 NSW
(02) 43 9771

PRODUCTION SURVEY

Color Process — Eastmancolor negative
Progress — Final editing
Synopsis A film on varying activities of outback women

PORTRAIT OF A GALLERY

Production Company — The Art Gallery of New South Wales
Distribution Company — Film Australia
Director — John Sexton
Producer — Malcolm Ollion
Assistant Producer — Ron Hannam
Music — Cameron Allan
Director of Photography — Kerry Brown
Editors — Ian Walker, Henry Dangar
Production Co-ordinator — Ray Bissell
Sound Recordist — David Glasser
Mixer — Julian Ellingworth
Electrician — Bruce Galley
Length — 25-30 min
Gauge — 16mm
Color Process — Eastmancolor negative
Progress — Final editing
Synopsis Documentary on the workings of the NSW Art Gallery

THE TEAM

Production Company — Film Australia for The Director of Airforce Recruiting
Director — Bruce Allen
Producer — Don Murray
Assistant Producer — Ron Hanham
Director of Photography — John Hosking
Editor — Ian Weddell
Production Manager — Gerry Lellis
Sound Recordist — Howard Sarry
Mixer — Julian Ellingworth
Sound Editor — Greg Popper
Camera Assistants — Peter Levy, Andre Fleurin
Assistant Editor — Lynne Williams
F111 Aerial Photography — Flt Lt John Bennell
Electrician — Charles Donald
Length — 15 min
Gauge — 35mm
Color Process — Eastmancolor negative
Progress — Negative cutting
Synopsis A recruiting film for the Airforce

THE WATER MUST GO SOMEWHERE

Production Company — Film Australia for Natural Disasters Organisation
Director — Graham Chase
Producer — Malcolm Ollion
Assistant Producer — Ron Hannam
Director of Photography — Mick Von Ronsenaeren
Editor — Brian Woods
Production Assistant — Su Doring
Sound Recordist — Bob Hayes
Mixer — Julian Ellingworth
Camera Assistant — Tony Galley
Electrician — Ian Plummer
Length — 15 min
Gauge — 16mm
Color Process — Ektachrome
Progress — Post production
Synopsis A film to awaken people to the dangers of floods.

PRODUCERS, DIRECTORS and PRODUCTION COMPANIES

Include your next project in our production survey listings. Send your production details and stills to:

Production Survey
Cinema Papers
143 Therry St.
Melbourne, 3000
Phone (03) 329 5983

Deadline for next issue is early May.

Philip Avalon's **Summer City**

SOUTH AUSTRALIAN FILM CORPORATION

Details next issue

DEPARTMENT OF FILM PRODUCTION TASMANIA

Details next issue

AUSTRALIAN FILM COMMISSION

Projects given financial support during the period December February 1976

DECEMBER

CREATIVE DEVELOPMENT BRANCH
EXPERIMENTAL FILM AND TELEVISION FUND

NSW

Jan Chapman
Show Time $4650
16mm/color/20 min
Robert Chubick
Young Kids of Liverpool $4850
16mm/color/45 min
Louise Fiske
Wives $3820
16mm/color/10 min
Catherine Grenville
Debs $3000
16mm/color/30 min
Christopher Hooke
Philip Leslie — Motor Cycle Racer $980
16mm/color/24 min
John Kirk
Community Documentary Newcastle $1000
8mm/vt/color/5x10 min
Michael Megallas
Preview $1560
16mm/B&W/5 min
Milton Reid
Fiekla $1000
16mm/color/15 min
Victoria Roberts
Goodbye Sally Goldstein $2999
16mm/color/7 min
Elizabeth Rust
Definitional/Redefinitions $500
16mm/B&W/45 min
Mark Visions
12 Jottings and Music $2640
20 min
Tracey Stewart
Freedom $240
8mm/color/30 min
Sandra Richardson
Take It Or Leave It $4850
16mm/color/30 min
Suzanne Walker
Pig Storm $800
16mm/color/B&W/24 min
Timothy Woolmer
Section 63 $4405
16mm/color/20 min

Chris Oliver's **Rodeo**

John Herbert
Unreal World $60
8mm/color/30 min
Leslie Mannison
Meeting $911
16mm/color/10 min

VIC

Robert J. Burns
Hydrocarbons and Western Port $562
Videotape/color/B&W/60 min
Cynthia Connop
Returning $5337
16mm/color/45 min
John Dunkley Smith
Hedkle Street Suite $1735
16mm B&W/25 min
Chris Gough
The Soldier $1342
16mm B&W/11 min
Darrelyn Gunzburg
Katy $1453
16mm/color/7 min
Maureen McCarthy
A Holiday $1767
16mm/B&W/12 min
Raymond Quint
Holiday $4345
16mm/color/30 min
Brian Smullen
Orb of Day $968
16mm/color/10 min
George Stamkoski
Hollywood Hollywood $1848
16mm/color/B&W/20 min
Dusan Stojanovich
Day 1 Day 2 $2307
16mm/color/15 min
George Vasas
Tramp $687
16mm/B&W/10 min
John Wright
The Artist, Good Evening, Nothing But, Untitled $660
16mm/B&W/Respectively 2 min 2 min 3 min 1 min
Grace Macgugan
Volcano
Super 8mm/color/12 min

S.A

R.K. Bartram
The Tractor $2000
16mm/B&W/50 min
Catherine Kelly
Untitled $2367
16mm/color/10 min
Simon Lewis
Wild King Kilroy $1400
16mm/color/55 min

W.A.

John Bell
Habitats — Stock Dodge $362
16mm/B&W/7 min
Jennifer Boult
Sea-Ride $1241
16mm/color/5 min
Elizabeth Carasob
The Proposal $2325
16mm/color/26 min
Peter Sorenson
I Don't Know What I'm Going to do With You $1090
16mm/color/10 min

QUEENSLAND

John Herbert
Unreal World $60
Leslie Mannison
Meeting $911
Keith Cox
Heart and Soul $261

ADVANCED PRODUCTION FUND

Supplementaries

Ken Cameron
Duke 19 $3529
John Papadopoulos
Jogs Trot $2000
David Greig
Circus $2000

PROJECT DEVELOPMENT BRANCH
SCRIPT DEVELOPMENT/PRE-PRODUCTION

Graham Gifford
The Airline Nobody Wanted $3000
William Edgar
Moondyne $4000
Telemark Productions Pty Ltd
Zero K $2600
Telemark Productions Pty Ltd
The Dean Conspiracy $1700
Eldorado Films Ltd
Gina Between Changes $2000
Colin Eggleston Productions
Long Weekend $2000

PRODUCTION

Vic Martin Productions Pty Ltd
Sharks and Sharks and Shipwrecks
Additional funds to complete production $3257 67
Voyager Films Pty Ltd
Captain Goodvibes $10 740
Highway Productions
Nighway One
Post production and promotional work $16 534
Homestead Films
Raw Deal
Distribution advance $5000

LOAN

Leisure Time Entertainments/Exhibition Company $100,000

FEBRUARY 1977

CREATIVE DEVELOPMENT BRANCH

Paddington Town Hall Trust — $50 000 conditional guarantee against bank loan. On condition other two bodies involved in the project, Sydney City Council and New South Wales Government, provide an equivalent amount

PROJECT DEVELOPMENT BRANCH
SCRIPT DEVELOPMENT/PRE-PRODUCTION

Mary-Jo Wilson
Some Fell Among Thorns $2000
Robert Talbot
Egos $4000 (second draft script)
Barry Donnelly/Ken Hannam
Carnivore $3000
Frank Shields
The Breaker $7000
Peter Maxwell
Touch and Go $7447
Ben Lewin
Danny Boys $6000

PRODUCTION

SAFC/Aquastatus
Oil the Deep End $250 000
Royce Smeal Film Productions
Last Run of the Kamerukas $125 000
Quest Films Pty Ltd
Patrick $100 227
Colin Eggleston Productions
Long Weekend $133 751
Independent Artists
The Battle of Broken Hill $300 000
SAFC
TV/Theatre Package $97 500
Yorum Gross Film Studio
Dot and the Kangaroo
Additional product on funds of $14 750 and distribution loan of $27 696 35
McElroy & McElroy Productions
The Last Wave
Investment structure altered from $207 000 investment to $151 370

PACKAGE DEVELOPMENT

Muybridge Productions
Muybridge Package $26,000
Anthony Buckley Productions
Buckley/Crombie Package $77 850

NEW ZEALAND REPORT

David Lascelles

Film Production

1977 could usher in major changes in New Zealand's film industry. Filmmakers are pressing for financial assistance for local film production and the Government is under pressure to use the money collected in film hire tax for such productions.

The Government has also been urged to set up a fund for local filmmakers and one parliamentarian has suggested a tax on imported television commercials which could be used to finance local films. There are also suggestions for the setting up of a film council which could allocate funds for film production.

Filmmakers are backing their claim for financial assistance by putting three feature films into production.

An Auckland film company, Aardvark Films, plans to produce a feature film called **Sleeping Dogs** which should be ready for the theatre circuit in September. The $300 000 film is based on C. K. Stead's book *"Smith's Dream"*. The book is about a man called Smith, who retreats to live in Coromandel after his wife Glorie runs off with another man. Smith later becomes involved in a violent right wing revolutionary takeover.

Smith will be played by Wellington actor Sam Neill and Ian Mune, star of the **Moynihan** television series, will play Sam Bullen, his wife's lover. Smith's wife will be played by Nevan Rowe. Roger Donaldson will produce and direct **Sleeping Dogs**, which will probably be shown on TV 1 after it has been round the cinema circuit.

Aardvark, who have already sold their successful series **Winners and Losers** to 10 countries, hope they can also sell **Sleeping Dogs** overseas. The film will be financed by Broadlands, TV 1, and the Arts Council, as well as private investors. Aardvark say Broadlands participation in the venture is a major breakthrough: it is the first time a commercial finance firm has backed film production in this country.

Sleeping Dogs will be the sixth full-length feature to be made in this country. The others all black and white, were **Rewi's Last Stand, Broken Barrier, Runaway, Don't Let It Get You** and **Test Pictures**.

Geoff Stevens who made **Test Pictures** two years ago is ready to begin shooting his new film **Reethi** entirely on location in that town. The film to be produced by John Maynard and scripted by Australian scriptwriter Peris Davies, is about a woman from a small town starting a new business and the town's reactions to her business skill and personality.

To streamline production Stevens has more than three hours of color video tape showing every street and house in the town. This method of location research means that houses and streets can easily be found and frozen for detailed study.

Production is also ready to begin on **Solo**, a film set in the forests of Tokoroa. The story is a drama of complex relationships between four people who, by choice or chance, are loners.

Solo is a co-production between Tony Williams Productions with David Rannay and Channel 7 of Sydney. The film's budget is $136 600 of which $56 600 has come from Australian investors and $80 000 from within New Zealand.

The cast includes two Australian stars — Vincent Gil, of **Stone** fame, and Lisa Peers the daughter of the boss in **Sunday Too Far Away**. The screenplay by Tony Williams and Marlyn Senderson is a professional piece of work which possibly helped in getting a distribution grant from the Australian Film Commission, thereby assuring sales in Australia.

Geoff says the film is a low budget commercial feature. By overseas standards it is low: the total budget being $175 000.

Shooting **Test Pictures**, directed by Geoff Stevens

Distribution

Last year, the committee of the Wellington and Auckland Film Festivals tried without success to get the West German film **The Lost Honour of Katherine Blum**. This film won the Catholic Board prize at the 1975 San Sebastian Film Festival and inspired the recent American film **Lipstick**.

Filmgoers will be disappointed to learn that Cinema International Corporation, who held the commercial rights for New Zealand, and who had a guaranteed booking for the film on the Amalgamated circuit have dropped the rights to the film. CIC being the largest distributor in the country have some explaining to do.

CIC will soon be releasing **The Shootist**. John Wayne's 159th film. Though age is catching up with John Wayne, he still has a following.

It seems New Zealand distributors are following the lead of their British and Australian counterparts by showing no interest in obtaining the rights to the new Roy Rogers film **Macintosh and T.J.**

Exhibition

CIC owner Lang Masters is renewing his efforts to open this country's first drive in cinema. The campaign began in 1974 and even with strong support from interested groups and the City Council nothing has so far been achieved.

Under the new Cinematograph Films Act, the exhibition of films at a drive-in cinema is prohibited before a date yet to be fixed. Only the Minister can set the date and give the go ahead and since monopoly interests are opposed to the establishment of such cinemas it is unlikely the Government will permit it.

Lang's concept is a cinema which could accommodate 600 people and provide action films aimed at young people which, according to him, is where the market is.

Censorship

On December 8 last year, the new Cinematograph Films Bill was passed and became operational on April 1 this year. This is a great step forward for the New Zealand film industry.

The new Act will allow the censor to take into consideration the artistic merit of a film, together with the type of audience who will view it.

Special consideration will also be given to festival films and those of film societies.

It is a pity the man who helped draft the Act never lived to see it being implemented. He was Doug McIntosh, the Chief Film Censor, who died on December 25, last year.

The new Act came too late to stop the banning of films such as **Blindman, Last Tango in Paris, Flesh, Vigilante Force, The Story of O, 120 Days in Sodom, Bawdy Tales, Ben Ami, Emmanuelle** and the Australian film **Petersen**.

What has upset the industry as a whole is the new film censorship and appeal charges. Under the old system it cost the distributor $30 to register an appeal against the censors decision. If he won the appeal, the money was refunded. It now costs $100 to have a film censored, $100 to register an appeal and another $100 when the appeal is heard, and win or lose there is no refund — an outlay of $300 with the odds against you.

The distributors say they will now carefully consider what films they take to appeal. It is clear reading between the lines that the new registration charges are designed to muzzle the Films Appeal Board who, of late, have been reversing the censors decisions on a somewhat regular basis. The only bright note is that film societies will not be subject to these new charges as they are non profit-making concerns, but they will pay 25 per cent.

Many people were shocked at one provision in the new Bill, which gives the Minister the power to order a film withdrawn from screening (even after it has been passed by the censor) if he thinks it offends the public's interest, order or decency. Civil rights groups say it's a gross infringement of human rights, while others call it more political censorship. Whatever the interpretation, a law like this is dangerous and open to abuse.

Commenting on the passing of the new Act, the Minister, Mr D. A. Highet, said New Zealanders were mature enough to adopt a more positive approach to films. He said the censor could be more liberal when dealing with films of quality, artistic and social comment, while at the same time could deal harshly with the rubbish. People who attend the cinema regularly are between the ages of 15 and 25, and there are discriminating filmgoers who have a sensible attitude to today's cinema and reflect the changes in society.

Box-office

Film mania is continuing throughout the country with box office returns well above average in most cities. If some films failed to measure up to expectations, then others certainly made up for them.

Gumball Rally was presold with saturation television coverage and newspaper advertising, together with a sponsored rally from Auckland to Wellington. The results paid off for Columbia Warners and this could be their biggest success for the year.

Bugsy Malone after a hard sell and tough promotion has started to pay off, and good returns are expected. **King Kong**, while not having the appeal or the impact of **Jaws**, is coining big money. **Murder by Death** failed because no one knew how to sell it.

Logan's Run and **The Pink Panther Strikes Back** chalked up solid returns, but **Victory at Entebbe**, in spite of a good advertising campaign, did not rise to the heights expected. The potential was there, but the public wasn't. **Mary Poppins**, which started on a world re issue some 18 months ago, has finally reached New Zealand and is a box office success.

Continued on P. 376

Congratulations to Russell Boyd for winning the British Film Award for Best Cinematography for the film **Picnic at Hanging Rock**. Colorfilm is proud to have been associated with this production in processing the film.

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1. 35mm COLOR									
(a) Eastman negative to Eastman standards (5247 when available)		★		★	★	★		★	
(b) Electronic color analysing				★		★		★	
(c) Ultrasonic negative cleaning		★		★	★	★		★	
(d) Rushes (24 hours) — Bell & Howell Model 'C' additive color printing		★		★		★		★	
(e) Negative breakdown, recording and storing		★		★		★		★	
(f) Negative matching		★		★		★		★	
(g) Intermediate positive and negative, reversal intermediate (CRI)				★	★	★		★	
(h) Release printing — B & H Model 'C'		★		★	★	★		★	
2. 16mm COLOR									
(a) Negative/positive		★	★	★		★	★	★	★
(b) Eastman negative developing to Eastman standards (7247 when available)		★	★	★		★	★	★	★
(c) Electronic color analysing				★		★		★	
(d) Ultrasonic negative cleaning		★		★		★	★	★	★
(e) Rushes (24 hour) — B & W or color Bell & Howell Model 'C' additive color printing, printer edge numbers	★	★	★	★		★	★	★	★
(f) Negative breakdown, recording and storing		★	★	★		★		★	★
(g) Negative matching		★	★	★		★	★	★	
(h) Intermediate positive and negative, reversal intermediate (CRI)	★		★	★		★	★	★	
(i) Release printing — Bell & Howell Model 'C'	★	★	★	★	★	★	★	★	★
(j) 'A' and 'B' roll make-up and printing	★	★	★	★	★	★	★	★	★
(k) Reversal;	★	★	★	★	★	★	★	★	★
Developing Eastman 7242, 7256, 7241, 7242;	★	★	★	★	★	★	★	★	★
Printing 7389;						★		★	★
or Developing Gevachrome P600, P505, P615;			★			★		★	★
Printing P506.								★	★
3. OPTICAL PRINTING									
(a) 'Oxberry' and like equipment.		★		★		★		★	
(b) Aerial image.								★	
(c) Automatic complex zooming.						★		★	
(d) Liquid gate.		★				★		★	
(e) 16mm to 35mm blow-up with liquid gate.		★				★		★	
4. SOUND									
(a) 35mm and/or 16mm magnetic to magnetic.			★	★		★		★	
(b) Magnetic to optical.		★	★	★		★	★	★	
(c) Optical to optical.			★			★		★	★
(d) Electronic printing.		★	★			★	★	★	
5. MAGNATECH 35/16mm									
(a) Sound auto looping recording and duping system			★			★			
6. 8mm (Standard-Super)									
(a) Duplicating.	★		★						
(b) Bulk printing and cassetting.	★		★			★			
7. CLEANING AND POLISHING									
(a) Base polishing.	★	★	★	★		★		★	
(b) Scratch eliminations.	★	★	★			★		★	
(c) Emulsion hardening.	★		★				★	★	
(d) Ultrasonic cleaning.	★	★	★	★	★	★	★	★	★
Additional Services	Eastman Reversal 7242 Print on Eastman par 7396		Eastman Reversal 7242 16mm to super 8mm flat/chem film neg	Video & Telecine lab. 16mm to super 8mm flat/chem film neg	A & B Harris re color analysis Reversal Dupe with or w/o Color correction		Quality 16mm		

Part 1: Laboratories

Journey Among Women

"The story of an epic romance set in an isolated British penal colony in the late eighteenth century. Elizabeth Harrington, the elegant daughter of the Judge Advocate, is caught up in the escape of the colony's most dangerous female prisoners and is taken by them on a desperate trek into the wilderness. To make the film, the cast and crew cut themselves off from the outside world and lived communally in the bush — sleeping in one large tent, cooking on fires, bathing in the freezing river. They formed friendships, fought bitterly, fell apart and came together again."

CAST

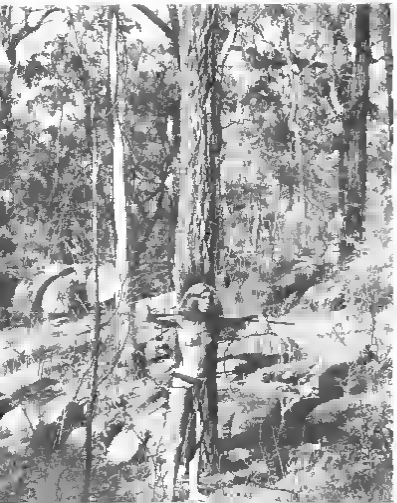
Lillian Crombie, June Pritchard, Martin Phelan, Rose Lilley, Diane Fuller, Nell Campbell, Lisa Peers, Jude Kuring, Kay Self, Tim Elliott, Kenneth Laird, Ralph Cotterell

CREW

Director	Tom Cowan
Producer	John Werley
Director of Photography	Tom Cowan
Editor	John Scott
Sound	Jeff Doring
Screenplay	Dorothy Hewitt, John Werley, Tom Cowan and cast

Top Left Helenka Link.
Top Right The women in convict boat
Left Lisa Peers, Diana Fuller, Nell Campbell

Bottom Left Robyn Moase
Below Centre Jude Kuring, Diana Fuller, Terese Jack
Below Right Helenka Link



The Getting of Wisdom

"**The Getting of Wisdom** is set in Victoria in the 1890s and concerns Laura's school days at Melbourne's exclusive Presbyterian Ladies College. It is based on Henry Handel Richardson's second novel and recounts her own adolescent experiences. A drama of human relationships charged with emotion and sexuality, it is the only one of Richardson's works to reveal a strong comic streak. A story of obsession and rebellion, **The Getting of Wisdom** is a closely observed study of the absurdly pompous social values of the time."

CAST

Barry Humphries	The Rev. Strachey
John Waters	The Rev. Shepherd
Susannah Fowle	Laura
Hilary Ryan	Evelyn
Jan Friedl	Miss Snodgrass

CREW

Director	Bruce Beresford
Producer	Phillip Adams
Production Designer	John Stoddart
Director of Photography	Don McAlpine
Editor	William Anderson
Screenplay	Eleanor Witcombe

Top Left John Waters as the Rev. Shepherd
Top Right Laura (Susannah Fowle) plays cricket
Right Laura is taunted by school friends
Below Right The Ladies College displaying the absurd, pompous values of the time
Below Laura at work
Bottom Director Bruce Beresford conducts a schoolroom scene

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SCREENPLAY BY FRANK WALDMAN and BLAKE EDWARDS
PRODUCED and DIRECTED BY **BLAKE EDWARDS**

"1900"

an
ALBERTO GRIMALDI
Production

A film by
BERNARDO BERTOLUCCI

"1900"
ROBERT DE NIRO
GERARD DEPARDIEU
DOMINIQUE SANDA
LAURA BETTI • WERNER BRUHNS
STEFANIA CASINI
STIRLING HAYDEN
ANNA HENKEL • HELLEN SCHWIERS
ALIDA VALLI • ROMOLO VALLI
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in

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By
PADDY CHAYEFSKY

Directed by
SIDNEY LUMET

Produced by
HOWARD GOTTFRIED

Film Reviews

Alice's bohemian friends arrive — McPhee

BREAK OF DAY

Beryl Donaldson

Break of Day is a disappointing film — disappointing because the combined talents of Ken Hannam Cliff Green and Pat Lovell held the promise of a film at least as good as **Picnic at Hanging Rock** or **Sunday Too Far Away**

Set in a small mining town in central western Victoria in the early 1920s the film centres on Tom Cooper (Andrew McFarlane) a returned Anzac trapped in an unsatisfactory marriage to Beth (Ingrid Mason), a newspaper business inherited from his father and a lie about his war record. Life is both tedious and guilt ridden and until Alice (Sara Kestelman) appears on the scene his only outlet seems to be the systematic decimation of local rabbits

Alice a painter from Melbourne views Tom's gruff awkwardness through the lens of rustic romanticism. For her he is the strong silent bushman — an embodiment of the 'true spirit of Anzac'. His daily visits to her isolated hut on the outskirts of the town culminate in the inevitable affair which in turn provokes the inevitable town gossip. After a confrontation with a group of Alice's bohemian friends Tom returns to resume his position as husband, newspaper proprietor and war hero

When it comes to films about human relationships the plots of most can be reduced to a limited stock of themes based on simple and readily observable facts about the human condition. What seems to distinguish the good films from the rest is the way they manage to transform these time worn cliches into eternal truths giving us new insight rather than the depressing sense that we have been through all this before. Unfortunately **Break of Day** doesn't seem to make that transformation, and one is often painfully aware of the plot as cliche, rather than classic

The central character is a man caught in two of life's recurring dilemmas — one involving the choice between freedom and security, the other the choice between truth and the saving lie. This we are hardly surprised when he opts for the conventional in both cases may in part account for the film's ultimate blandness. Whether due to the acting or to the script, the character is just too wooden to convey any sense of either moral struggle or self-irony which might engage us in his fate

While this may be an accurate portrait of the small-town moral coward it is somewhat lacking in dramatic interest. The characters of the women are similarly one dimensional and they seem to exist only as embodiments of the choices facing Tom, with Alice representing the freedom and excitement of bohemia Beth the stifling boredom and predictability of bourgeois life

Again this may be as much a function of the acting as the script as Sara Kestelman's Alice is often over-drawn and stagey and Ingrid Mason as Beth seems to be in a perpetually stunned condition more suggestive of valium than pregnancy

The film begins with a rather unfortunate attempt to re-create the Gallipoli landing — a sequence as disastrous as was the event itself. It may have been a small campaign but one rowboat approaching what looks like Portsea beach stretches credibility to the point where one is left wondering why they did not choose some less embarrassingly literal way of conveying the fact of Tom's participation in the war if the budget was so tight

The battle scene cuts to a close up of a cannon which turns out to be a war memorial in a small country town. A man on a bike — linked to the battle by virtue of his old army jacket and rifle — is seen coming up the deserted street. This cuts to the sound of gunshots and prolonged focus on the death agonies of rabbits all serving to reveal that here is a man bitterly scarred by his war experience

Somehow it is all a bit heavy handed perhaps because the pace is such that we have time to be very conscious of the sequence as scene-setting

Alice (Sara Kestelman) John Bell and Tom (Andrew McFarlane)

There is a similarly labored quality of Tom's first meeting with Alice — the ominous music promising something more cataclysmic than the fact that someone has interfered with his cache of rabbit skins the over-dramatic way in which he storms into the hut, and the stagey quality of the encounter itself particularly Alice's over projected Good *morning* Tom and the significant focus on their handshake

This sense of heavy significance continues through Tom's return home to breakfast, where the meaningful looks of the housekeeper tells us that relations between Tom and his wife are not all that they might be and Beth's reaction to the soft boiled egg signals her pregnant state

On the positive side the sequence has an effective shot of the cracking of a runny egg, and the evocation of the object laden family home is quite superb capturing both the oppressiveness of inherited possessions and the sadly ineffectual role-playing of the young couple. However while much is promised here little is delivered. Although the situation is painstakingly set up and all kinds of undercurrents implied none of it is ever followed through

Break of Day is undeniably a beautiful film to watch. As in **Picnic at Hanging Rock**, Russell Boyd's cinematography evokes the strangely enigmatic quality of the Australian bush at once ominous and unexpectedly lyrical

However while in **Picnic** the powerful presence of the bush is integral to the structure of the film it seems less so here. The endless sweep of the camera through vistas of blue and gold becomes a little tedious — landscape for landscape's sake. The long sequence in which Tom and Alice are seen exploring the countryside and the shots of Alice painting merged with shots of the paintings themselves falls particularly into this category. And it all seems a little too familiar too reminiscent of almost every film made about artists

The film abounds in pointedly meaningful images and dialogue the shot of a mother and grandmother holding up a baby as Alice leaves the general store the erection of the Anzac monument the rabbit heads floating down the river the counterpointing of Mr Evans (Ben Gabriel) lecture on grammar ('Any man that breaks the rules does so at his own risk') with the sleazy bar room speculation about Alice ('Must be pretty broadminded being an artist')

However while there is a constant sense of points being made there is very little analysis of the issues raised so that the film seems at once self conscious and superficial

Although **Break of Day** promises more than it actually delivers it is at least an ambitious failure. The film touches on themes which are obviously central to any analysis of Australian society — the mystification involved in the Anzac legend, the exclusion of women from important areas of life and the stigmatization of independent women as either witches or whores the mutual contempt of city and country — as well as on universals like generational conflict the monotony of marriage and the saving lie. No one could call it a trivial film but it is unfortunately more ponderous than profound characterized by stilted acting performances — at least in the major roles — a painfully slow pace and a singular lack of humor or dramatic impact.

If this was rural life in the 1920s we need look no further to explain the fact that Australia is one of the world's most urbanised countries!

BREAK OF DAY Directed by Ken Hannam Distributed by GUO Film Distributors Pty Ltd Produced by Patricia Lovell Associate Producers Cliff Green Geoff Burton Screenplay by Cliff Green Production company Clare Beach Films Director of Photography Russell Boyd Edited by Max Lemon Music by George Dreyfus Production Designer Wendy Dickson Sound by Don Connolly and Greg Bell Cast Sara Kestelman Andrew McFarlane Ingrid Mason John Bell Tony Barry Ben Gabriel Denis Olgen Geraldine Turner Length 97 min Australia 1977

DEATHCHEATERS

Roger O. Thornhill

Deathcheaters may well prove to be the dividing line in the career of Australian producer director Brian Trenchard Smith.

The stunts, chases and acrobatics in **Deathcheaters** reinforce the impression gained from **Man From Hong Kong** that Trenchard Smith is the leading exponent of action-direction cinema currently working in Australia. But the film also reveals that, alongside Tim Burstall, he is a noisy and insubtle proponent of the **Carry On** style — a trait he revealed earlier in his lowbrow comedy **The Love Epidemic**.

The **Deathcheaters** screenplay is attributed to Michael Cove, but familiar comic action elements make one strongly suspect that Trenchard Smith must have been involved in the rewrites.

The story revolves around a pair of ex-commandos, Steve and Rod (John Hargreaves and Grant Page) who run a stunt agency for film and television work. They find themselves ensnared into an impossible scheme to penetrate a Philippines industrial complex headed by an international gangster and escape with incriminating plans and papers. The scheme is conceived by Mr Culpepper (Noel Ferrier), an ASIO-type agent who tempts the two friends with a promise of a devil may-care adventure.

Deathcheaters is full of throwaway gags like, "We've come to read the meter" as Hargreaves and Page burst into the island fortress. But while this sort of line may be standard from Humphrey Bogart or even Robert Mitchum, it doesn't quite click when it comes from the mouths of Page and Hargreaves.

To date Brian Trenchard Smith has produced two commercially successful films out of three, and only the vagaries of Australian censorship have prevented him from obtaining a perfect score. (**The Man from Hong Kong** inexplicably received an R rating from the Australian censors, thereby having a large slab of its matinee and teenage audience syphoned off.)

Trenchard Smith's training under Esther Harris making trailers for National Screen Service in Britain clearly taught him the essential elements of audience involvement. He never allows the interest to bog down with scenes of meaningful significance but pushes through action sequence after action sequence, with only the occasional comic or romance interlude: a car chase along a highway culminates in a spin around a David Jones store and merges skilfully into the scaling of an outside wall of the Sydney Hilton; a montage of stock car activity blends into an attack on a Philippines industrial plant, then climaxes in a hang glider getaway — and so on.

Fast, insistent action is melded with background details on the mechanics and heroics of stunt work, and Trenchard Smith himself directs a series of documentary-like snippets, including a man incinerating himself. Grant Page surviving an automobile hit and run attempt, and a gunshot at point blank range.

But in **Deathcheaters** there is more than the miscellany of action filmmaking to plug the gaps between the stunt sequences.

Scenes like the one pairing photos of Idi Amin, Napoleon, Hitler and Stalin and Malcolm Fraser on the wall of Culpepper's office raise a laugh, although the incessant sexist tigmatole of Grant Page and his string of lady friends falls about as flat as the discussions between Syphilis and Gonorrhoea in **The Love Epidemic**.

In fact stuntman extraordinaire Grant Page has difficulty in raising a laugh at all — as either a Casanova or canine confidant. Margaret Gerard, as Julia Hall, unfortunately is equally disappointing.

Deathcheaters was shot — for reasons of economy — in 16mm, then blown up to 35mm for release. The quality of the final print is excellent.

But while Trenchard Smith has worked miracles of economy in **Deathcheaters** — and in doing so offering an object lesson to his filmmaking peers — he has also displayed his flaws.

His next project is apparently a spectacular based on the wreck of the Batavia. In approaching this subject one hopes he will set his course in the direction of an adventure epic in the mould of **Mutiny on the Bounty**, **Captain Blood** or **Billy Budd**. While Trenchard Smith has no flair for comedy, he is however a highly skilled exponent of the action genre.

Stuntman extraordinaire Grant Page with canine confidant

Deathcheaters: fast insistent action directed by Brian Trenchard Smith.

DEATHCHEATERS Directed by Brian Trenchard Smith. Distributed by Roadshow Distributors. Produced by Brian Trenchard Smith. Executive Producer Richard Brennan. Screenplay by Michael Cove. Production company Trenchard Smith Productions. Director of Photography John Seale. Edited by Ron Williams. Music by Peter J Martin. Art direction by Darrell Lass. Cast: Grant Page, John Hargreaves, Margaret Gerard, Noel Ferrier. Length 95 min. Australia.

ELIZA FRASER

By Keith Connolly

As the audience shuffled out of the preview of **Eliza Fraser**, a colleague murmured quietly to me: "Gawd! The perils of Susannah!"

One of those glib off-the-cuff judgments some people are wont to make at trade screenings, but this one stuck in my mind.

When I sat down to analyse my own reactions, I realised that this veteran reviewer, wise in the ways of commercial cinema (he disdains "arty festival stuff") had put his finger on something fundamental.

The story of Eliza Fraser, which (on the documented historical evidence) is a human drama of epic proportions, emerges in the film as a jejune comedy of errors.

This, to say the least, is an odd treatment of what seems to be, in its own right, sure-fire cinematic material.

In case you haven't been reading the papers, a brief recap:

Back in 1836, Captain James Fraser, his pregnant wife Eliza, with several crewmen, were cast ashore after their ship hit a reef off the Queensland coast. Before they reached land, Eliza gave birth in the ship's boat, but the baby died. The party split up and the Frasers were seized by Aboriginals. After other survivors reached Brisbane, a rescue expedition found Eliza, but her husband had died. The widow Fraser later married the skipper of the ship on which she returned to England, where she profitably lectured on her experiences.

It reads like a studio blurb. Did it seem too good to be true, or too true to be any good?

Confronted by such a dramatically succulent cherry, director Tim Burstall and writer David Williamson have several bites — with somewhat indigestible results.

Their film pads Eliza's story with

John Waters as the escaped convict David Bracefell in Tim Burstall's **Eliza Fraser**

Top: Trevor Howard as Captain Foster Fyans
Above: Captain Rory McBryde (John Castle) and Eliza Fraser (Susannah York).

elements as uncomfortably disparate — and irrelevant — as bedroom farce, ironic social comment, film noir, a knockabout brawl, even a cop/in robbers chase.

Several particularly incongruous early episodes are sheer Alvin Purple. The best that can be said for them is that they introduce Eliza's suitors — cynical sea captain Rory McBryde (John Castle) and vulnerable fugitive convict David Bracefell (John Waters). But the price of such devices is serious imbalance. The opening sequence in which McBryde flees a vengeful husband (Gerard Kennedy), is ar such a misleading tangent that latecomers must wonder if they're in the right cinema.

Further sidetracking into jocose sexual and sadistic byways delays for far too long Eliza's arrival at what should be the pivotal episodes. Once the Frasers are on Great Sandy Island (it was later renamed Fraser to commemorate the captain) the film reaches a higher plane.

A lucid and appealing artlessness — one suspects it is close to ad libbing — infuses scenes in which the natives examine the castaways and commandeer fancied items of clothing.

The clash of cultures with the primitives for once enjoying the upper hand, is wittily conveyed. There is a marked difference between the humor of the situation in which Europeans strive to accommodate to life in an Aboriginal camp and the contrived jocundity that precedes and follows it. The sight of Noel Ferrier (as the captain) stomping sulkily about clad only in tasselled breach clout is certainly good for a belly laugh (pun fully intended).

A pity Burstall doesn't stay longer with Eliza, the conscripted Iubra, instead of cutting to the looming Grand Guignol of overlanding sailors about to devour each other.

The film's whimsical posture must have freed Williamson from any real commitment to historical record. He bends it somewhat, without ever being cavalier. Most of the adjustments spring from obvious technical imperatives.

For instance, the omission of Eliza's pregnancy is arguable but understandable — the bedroom romping could hardly have included an Eliza eight months gone.

A few more liberties are taken in the cause of a denouement which borders on the banal.

There is a sense of straining for comic shock. Fraser is conveniently murdered in a bit of black comedy that doesn't come off — cruel death seldom seems funny. Also in this vein are a Lee Marvin style showdown brawl (why on earth is a kick in the ends considered such a joke?) a rip-roe abduction and an improbable coach and horses pursuit through Old Sydney Town.

The downbeat cynical conclusion is one last stylistic stagger in a pastiche of zig zags.

Well that's the bad news. And given the importance to Australian film of this biggest budget production I regret the need to recount it.

But there is good news, too. Acting, design, cinematography and music all reach high levels. The film generally has an easy air of professional competence.

We are told that Burstall expended much time, thought and effort on casting. He must be satisfied with the result.

Susannah York provides the big name for the marquee. And she puts more than just a pretty face on what are rather shallow demands upon her capacity.

Rarely is she permitted to give more than a passing hint of what could lay behind that tantalising, faintly-mocking gaze.

It is interesting to compare what Patrick White does with the same character in his recent novel, "A Fringe of Leaves". He portrays her blossoming in self-understanding. The film Eliza remains a sturdily shallow Victorian bourgeoise with a Forsytean eye for the main chance.

Noel Ferrier and Trevor Howard plunge with professional gusto into their roles as classic period humbugs. Even before he gets his gear off, Ferrier is superb as a pompous ass as inept in his personal relations as he is at handling his ship. Howard mordantly conveys Foster Fyans, the degenerate self-serving commandant of Moreton Bay convict prison. His florid rendering of an absolutely corrupt absolutist is diverting — in several ways.

Castle plays the amoral McBryde with just the right note of jaunty raffishness. Waters is less convincing, possibly because the role (a mixture of a little factual certainty and much fictional contrivance) has such an aura of implausibility.

There was an escaped convict named Bracefell. He lived with the Aboriginals in the area for some years and subsequently was granted a ticket-of-leave. Because he is the plot's romantic lead, Bracefell is portrayed as Eliza's rescuer — and some nineteenth century accounts do speculate on the possibility.

However, that honor is generally accorded another convict, John Graham. He, too, was an escapee who had lived among the Aboriginals but had returned voluntarily to prison. The film sees him as a conniving villain (Martin Harris suggests this with subtle Heepishness) in league with equally unscrupulous Fyans to reap the rewards of finding the Frasers.

Eliza Fraser has a lot going for it technically.

Director of photography Robin Copping makes the most of visual embarras de richesse in locations like Fraser Island without letting the setting upstage the players. He achieves some beguiling inflections of mood — morning light on the departing ship's sails, frowning menace from the stones of Moreton Bay.

Bruce Smeaton's jaunty music has a reminiscent flavor to match the film's many evocatory moments while Les Binns's designs strongly assert the period.

What a pity these attributes are lavished on material that is sometimes unworthy of them.

My feeling is that Burstall, in his determination not to enshrine Eliza in stained glass, has immured her in comic strip.

ELIZA FRASER. Directed by Tim Burstall. Screenplay David Williamson. Music Bruce Smeaton. Photography Robin Copping. Editor Edward McQueen Mason. Art Director Leslie Binns. Cast Susannah York, John Waters, John Castle, Trevor Howard, Noel Ferrier, Martin Harris, Gus Mercurio, George Mallaby, Lindsay Ronghsey, Bruce Spence, Gerard Kennedy. Production company Hexagon Distribution. Roadshow. Running time 128 minutes. Australia 1976.

THE FOURTH WISH

Basil Gilbert

The Fourth Wish produced and distributed by the South Australian Film Corporation (in association with the Australian production company Galaxy set up by the film's director Don Chaffey writer Michael Craig and lead actor John Meillon) has not been commercially successful.

The film only had a short run in Melbourne and Sydney and when offered to American distributors was dismissed as a "little soft" — perhaps meaning that **The Fourth Wish** is a tender emotional film lacking the direct appeal of sex sensationalism or violence.

The film's poor box office performance however may also have been as John Meillon suggested in a *Cinema Papers* interview a question of faulty distribution tactics a case of the right film at the wrong time.

Galaxy and the SAFC obviously found that the domestic distribution of an Australian film is not easy but they must be congratulated for their attempt. Producers like Fred Schepisi (**The Devil's Playground**) have demonstrated that Australians can now make and successfully distribute their films.

The Fourth Wish deals with a father son relationship (the husband Casey (John Meillon) has been abandoned by his wife Constance (Robyn Nevin), and bringing up his child has become more a chore than a pleasure. The boy Sean (Robert Beales) has leukemia and the inevitability of death gradually strengthens the father son relationship. Every moment becomes precious and an attempt is made to live a full life for the remaining moments.

In exploring this theme **The Fourth Wish** raises an important social question: why does tragedy or imminent tragedy so often give a new dimension to life? Why does it need such a terrifying experience to give life meaning?

While the film offers no solutions it illustrates that an ordinary person is capable of challenging convictions and changing himself and society for the better.

On the occasion of a falling star Sean is given three wishes to make. He chooses those that will test the resolve and ingenuity of his father simple but kind-hearted Irish father a dog for a pet a visit to his mother and a handshake with the Queen of England.

But there are problems. The boy and his father live in a typical suburban rented flat in Adelaide where dogs are not allowed. Even the charming **Benji** type mutt that Casey and Sean pick up from the local dog pound does not melt the heart of the obnoxious landlord.

This opposition however brings out hidden resources in Casey. He believes in fighting fire with fire and if the landlord is going to get the law to have him his son and dog thrown out then he will have a bash in the courts and retain the services of a lawyer MP ("I bloody well voted for you!") to delay the eviction.

Sean's meeting with his mother is perhaps the most moving sequence in the film. Constance is an alcoholic working in a shabby nightclub and the memory of her son has long faded. But once again Casey with a Puritan insistence on ethics and respectability blusteringly asserts his new found moral strength by attempting to stand between the boy and his drunken mother.

Robyn Nevin gives a convincing performance particularly in the scene where she struggles to spruce herself up for her meeting with Sean.

The dramatic tension of **The Fourth Wish** has some relief when director Chaffey captures the peaceful mood of the family boating beautifully conveyed in lyrical long shots. During this quiet moment the score composed by Tristan Cary and recorded by the University of Adelaide Quintet is evocative delicately reinforcing the magic. In much of **The Fourth Wish** however the score is distracting especially in the more dramatic scenes.

Stylistically **The Fourth Wish** has few surprises. It is hard to reconcile cinematographer Geoff Burton's spectacular and captivating images in **Storm Boy** with the photography of **The Fourth Wish**. Of course the suburbs of Adelaide don't exactly provide the visual scope of **Storm Boy**'s rolling sand dunes and isolated coastal wilderness. Burton who is sometimes over theatrical in his lighting of interior sequences (where light behind hair and multiple shadows give an artificial aura) does however have a flair for exteriors.

He knows how to use natural sunshine to give a high key tone to lyrical shots and carefully exploits optical tricks such as shooting through rain flooded glass to gain shimmer and texture.

The literary script of **The Fourth Wish** by British actor-writer Michael Craig frequently reveals a slight unease in handling the Australian idiom. But even where the dialogue verges on contrived pathos ("I don't give a stuff whether you or her or the whole AMA says he's going to die") John Meillon's broken voice gives the words meaning and the time worn lineaments of his versatile and flexible face speak a language that is much more powerful than words.

The Fourth Wish (Casey (John Meillon)) and Robert facing the inevitability of his death

THE FOURTH WISH Directed by Don Chaffey. Produced by John Mills. Production company Galaxy South Australian Film Corporation. Screenplay by Michael Craig. Director of Photography Geoff Burton. Edited by G. Turney Smith. Music by Tristan Cary. Executive producer Bill Ruffy. Art Director David Copping. Sound recordist Barry Brown. Cast John Meillon Robert Beales Robyn Nevin Brian Anderson Michael Craig Julie Dawson Anne Haddy Ron Haddrick Julia Hamilton Morgan Smith. Australia, 1976.

PROMISED WOMAN

Fiona Mackie

Promised Woman alternatively creates the impression of a film that has captured something essential of the nation and emotional quality of Greek life in Australia and a film that is off centre looking at its subjects from the outside.

This ambivalence between involvement and detachment resonates continually in the background. But this may be a positive quality. Certainly it conveys an important life-quality of the Australian Greeks who live under the label and status of migrant. Greece as a way of life is missing amputated and haunts like a wound by its absence. We feel it in the film only through Antigone's dreams told in flash backs.

Australian life never quite comes to meet them emotionally its doors remain closed enigmatic. Other Greeks come from other islands and other villages. They are strangers. Life takes on a formal urban quality. The sense of being an observer being a little shut out perhaps conveys something which is part of the situation. A sense of being in but not of an experience. This why Greeks often feel in Australia.

Promised Woman is a simple story set in a complex context. Antigoni (Yelena Zigon) arrives in Sydney as the promised bride to one of two Greek brothers living in a boarding house. The wife of the Greek boarding house owner (Carmel Collins) arranged the marriage with a photograph of the proffered bride. Tells (Nikos Geroissimou) thinks he has a bargain pays her fare and waives the dowry.

When she arrives however she is older than the photo and has an air of independence and experience in her face that suggests as does her subsequent behavior that she is not the malleable innocent whom Telis had wished to own and master. As far as he is concerned she is a bum deal and worse than that she has hurt his pride and made him ridiculous.

Cheated and with his honor at stake he has no intention of going through with it. Antigone's emotions in this issue are irrelevant to him as they were to her father when he arranged the deal and handed her over.

Promised Woman does give a strong sense of a woman's position in a traditionally chauvinist society. Antigoni is sensitively played as someone who acts out of outrage at her position but whose actions are muted and contained by the situation. By the end of the film she has found an independence. In the process a heaviness has gone from her, a heaviness symbolized at various points in the film in the spectre of the black Greek widow (Talis and Manolis mother played by Thea Sevastos).

The role as scripted is perhaps too caricatured but it has undeniable dramatic impact. It represents the position of many older Greek women in Australia who having produced children (particularly sons) may traditionally expect some belated recognition and power as mother of a family. However in Australia they lose even that source of independence. Their children learn English are acculturated and eventually leave them behind as irrelevant and embarrassing emblems of the past.

Rejected by Telis and increasingly suspected and loved by his older brother Manolis (Takis Emmanuel), Antigone finds her feet by typically moving from a job with a paternalistic Greek boss to one in an Australian bar an achievement which to Manolis completes her fall.

Antigone empathises with Manolis 20-year separation from Greece. She is haunted by it herself and in a series of flash-backs we learn of the love affair that branded her unworthy of the customary marriage dowry. But as Antigone's memory grapples with her past she becomes more effective in building a new life and stops clinging to the old.

This outcome is assimilationist in its perspective and were it not for Antigone's progress to independence would be a flaw in the film.

Yelena Zgoie as Antigone in Tom Cowan's Promised Woman, capturing a stilling, sensual [illegible] and emotional quality [illegible] Greek life in Australia

But a critique of that position is present in the character of Telis the hard self made man determined to make good regardless of feelings His commitment to work and denial of life is what many Greeks in Australia abhor As a Greek woman once said to me summing up the words spoken by many others "You could fall dead in the street here and no one would notice"

There is a sense in **Promised Woman** of an embattled culture a culture going down fighting against the extinction threatened by indifference to variety And for Antigone attempts to preserve this culture intact present obstacles to her liberation She manages however to find a path that avoids repression while maintaining the spirit of her culture

The film should bring a sense of solidarity to Greek women who have lived through that experience But they may find a sense of the warmth and depth that can draw Greeks to each other lacking

PROMISED WOMAN: Directed by Tom Cowan Distributed by BC Productions Produced by Richard Brennan Tom Cowan Production company BC Productions Director of Photography Tom Cowan Script by Tom Cowan adapted from *Throw Away Your Harmonica* by Thea Astley Cast Yelena Zgoie Takis Emmanuel Nikos Georgiadou Kate Fitzpatrick Darcy Waters Carmel Cullen George Valaris Alex Alexandrou Thea Sevastis Jean Claude Petit Maria Valaris Jim Lalos Anne Halliday John Papadopoulos Sally Blake Graham Shirley Gill Armstrong John Delacour John Nastos Dorothy Economou Length 80 min Australia 1974

RAW DEAL

Susan Dermody

Perhaps the most regrettable aspect of **Raw Deal** is its technical competence Without that there does not seem to be any further excuse for having made the film Since it was made with the backing of various bodies — ranging from the AFC and the Victorian government to the Greater Union Organization — we are faced with trying to imagine why

Obviously its long list of investors were satisfied at least that it was going to make them some money But surely when they were in the throes of persuading their investors Russell Hagg and Pat Edgeworth must have put forward some enthusiastic notion about the film — something on the plane of ideas even a small idea?

I hope I can be sure that the big selling point was not just the assurance that production values would not be an embarrassment Good production values should be given for any film project at this level of investment and should be not worth the space in a review unless there is something exceptional about them

No I am convinced we have to try to find the thinking behind **Raw Deal** that there must be some rationale somewhere Surely there is no room in the present Australian film industry for purely fatuous exercises in filmmaking

Was **Raw Deal** for example intended to be Australia's first venture into the spaghetti Western? Did they want everyone to have the chance to assess (and dismiss) the value of attempting a home-grown version of this particular sub-genre revamped by the colonial Australian setting and the television-style dialogue laden with already dated repartee?

Seriously the television feel of the film is very strong — bouts of dialogue are brief and cutting quickly away from the punchline to a new danger, to be quickly and masterfully brought under control by the heroes And the heroes themselves are perfectly tailored to television size — the audience need never feel threatened by anything so dangerous as an idea from any of the heroes because each of them represents a simple instantly familiar fictional species the kind that survive untouched through any number of plots shows series remakes and so on

We learn from the publicity sheets that Pat Edgeworth "wrote 21 hour dramas in as many months" while at Crawford Productions This may be some kind of clue and that he and Russell Hagg then went on to devise **Cash and Company** and its subsequent spin-off **Taudarra** which may be another Perhaps **Raw Deal** itself just "spun off" unexpectedly somewhere in all this father of television activity

Or was it meant to be an essay in delicately scoring up (while scrupulously imitating) the action adventure film by giving it light comic treatment? If so there are two lessons to be learnt about comedy from the film One is that even the lightest of comic treatments of an established form like all comedy depends on some at least slightly subversive idea — otherwise the comedy remains immaculately superficial going no further in subverting the audience's habitual response to the given form than replacing say any hint of serious danger or suspense with a quickly established expectation of rapid relief usually capped by a gag or punchline instead And far from entertaining any even slightly subversive ideas **Raw Deal** in spite of its central plot motivation of an imaginary planned revolution somewhere in Australia of the 1870s is scrupulous about not challenging any aspect of the Australian ethos from its political apathy and (well founded) mistrust of the powers that be to its blithely unexamined sexism

The other lesson is that comedy and essentially impregnable action adventure heroes do not mix with any particular advantage to either Comedy surely has to do with the fact that human spirit and human matter are often ill matched in both quality and quantity The result is the absurdity that pervades human affairs and that provides comedy with its surprisingly small number of endlessly productive goldmines of basic situations

But the only protagonist permitted to show (and never stop showing) the fatal flaw of absurdity in **Raw Deal** is the Kid Dick (joke) presumably because he is not yet a man like the other magnificent four So that the only comic situations in the film such as the first sexual encounter (with a whore) and the subsequent visit to the doctor to allay certain suspicions involve the Kid while for the men the only comedy permitted to touch their roles as action advantaged heroes is their shared tolerant amusement at the greenness of the Kid and their persistent comic repartee ("I wouldn't mind a cool drink right now" "I wouldn't mind a cool blonde")

Where Hitchcock's light comic treatment of the chase thriller in **North-By-Northwest** penetrates to quite a profound level of the film (and the form) subverting audience expectations to the point of trapping audience sympathies in quite morally ambiguous situations (while the chase thriller normally affirms orthodox morality in an unambiguous manner) **Raw Deal**'s light comic treatment of the action adventure only succeeds in cheapening the action and the adventure Comedy is a far more serious matter than green kids and repartee based dialogue — as the Hitchcock example makes clear

It is probably already becoming obvious that **Raw Deal** is a kind of inverted **Magnificent Seven** in some respects The seven men who appear dramatically on the horizon in the opening shot turn out to be a contingent of Tyrones the Irish would be revolutionaries who want to save Australia for the Pope They represent the force that will have to be put down not by desperadoes tempted by sudden idealism to defend a threatened community but desperadoes tempted by $10,000 (dollars as in a fistful of dollars not pounds as in colonial Australia) to become unofficial mercenaries for the threatened ruling class And just to ring one more fifty change on the old theme there will be only five desperadoes not seven

The far from magnificent seven Tyrones are quite quickly put down in their attempt to force a small settlement to join their revolt on — or at least to contribute to its funds The potentially interesting notion of a fictional revolution is also quite quickly put down — Same business under new management is how a settler sums it up and it seems that he speaks the viewpoint of the film

Raw Deal Christopher Pate as Dick drinking, whoring and smiling winningly

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She has a lot of problems

RE-ISSUE OF ONE OF BRITAIN'S FINEST FILM ACHIEVEMENTS

Raw Deal Ned (Hugh Price), Ben (Gus Mercurio), Palmer (Gerard Kennedy), Dick (Christopher Pate), Sir Frederick (Michael Carman), and Sir Charles (John Cousins).

There is never any suggestion of a chance that the five outlaws will find an illegal revolution more tempting than the blood-money...or that the audience will place any sympathy with the thick Irish micks and their essentially non-political 'revolution'. All seven Tyrones fall from their horses with bloody patches suddenly torn in their shirts by the gunfire of Palmer (Gerard Kennedy) and Ben (Gus Mercurio) who, knowing nothing of each other, spontaneously take a joint stand against the Tyrones because they are too tired to be bossed around any further.

The Government... economically represented by one Sir Charles (John Cousins) and Sir Frederick (Michael Carman), learns of their handiwork and decides to send them and a few friends against the 600-man Tyrone stronghold in the desert. ("But it will be six against six hundred! Don't worry, we're going to surround them.") They also decide to do away with all evidence of the operation afterwards, down to the last mercenary.

Meanwhile, Palmer selects his men. There is the expected assortment of types, and to eliminate any chance of confusion, the typing extends to costume and accent as well.

Palmer is never without his cowboy hat, sheepskin jacket (even while sweltering in the desert), and low-key, pragmatic north country accent. Ben is a slightly dapper American salesman of presumably black market fire-arms, always recognizable in his bowler hat and pin-striped suit. Alex (Rod Mullinar), whose persona is apparently on loan from **Tom Jones**, has to be persuaded to join the expedition by having his current married woman turn dangerously into a widow... and therefore a threat when he shoots her husband in a duel. His iconography is apart from his boyishly ruffled hair and *roue* moustache, a pink cravat and ruffled shirt.

Then there is Ned, saved from the gallows for the expedition in the inevitable jail break scene. His type is the good-natured working-class man of few words. His cell-mate at the time of the break-out is Dick (Christopher Pate), so, thankfully, we have the requisite Kid, this one in a sort of Dickensian outfit plus top hat. Perhaps he is meant to vaguely remind us of Oliver Twist and London music hall comedy in spite of his strictly American accent.

Dick of course must win his place among the men in a bout of drinking, whoring and smiling winningly. And that is topped off by managing to find them a coach and four — the joke being that it is the local hearse complete with black plumage. He really proves his worth when it is discovered that they will have to return to the scene of the jail break-out to steal the dynamite they need because he has been an inmate there so frequently that he knows where all the keys are kept, etc.

There is this one small nicety in Pat Edgworth's scripting: the first visit to the stockade to release Ned was composed of what seemed to be almost separate small vignettes — a homosexual officer eyeing his men one by one in inspection, the testing of the gallows and so on — brought together with the details of the break-out under one continuous jaunty piece of music.

In the second visit the information contained in each vignette becomes functional in the plan for the theft. And not just functional: the gallows testing device is used and reused in increasingly inventive ways to eliminate police opposition to the raid, until it begins to seem like a *deus ex machina* in the gods' plan for the heroes.

It is not a startling piece of invention, not even a piece of invention at all. But it is a nicely accomplished and appropriate construction, very much in step at this point with the timing, economy and spirit of the theft itself.

Unfortunately... that's about the last nice thing I can say. From here the story is tortuous. They push forward into the Tyrones' desert by night, and by day they keep the explosives cool by burying them in their coffin during the heat of the desert. The heat is enough to produce mirages, but not enough to make anyone take off a sheepskin jacket or pin-striped suit. That is, it is not enough to make a man cast off his type. Then the mirages materialize into seven Tyrones, and the bullet-proof heroes are forced to repeat the earlier scene of gunning them from their horses.

Finally they reach the Tyrone stronghold, which turns out to be (for the audience) disappointingly small and undefended looking. The climactic scene, if anyone had been looking forward to it, begins to waver and evaporate like a mirage at this point. Ned gets caught and is tortured and since he naturally remains strong and silent, he is to be submitted to the ultimate torture — the desert sun when it rises next morning. We never find out what interesting property of the desert sun will be able to make him talk, while being useless against Palmer's sheepskin jacket, because the attack is launched before dawn and by sunrise, no Tyrone survives.

Finally, there is the trap. Palmer and his men ride right into it when they go to force the second half of their blood money from Sir Charles. When they crash the upper class dance party... armed and dirty to negotiate with Sir Charles, Sir Frederick surrounds the house with troopers. Alex, Ned and Dick are mowed down, but when Palmer and Ben come on the scene they repeat their side by side stand of the opening sequence and in turn mow down the troopers plus the two ruling-class villains. Dick revives from what proves to be a mere flesh wound on the forehead, and the final gag line is that Palmer thinks he may join Ben in his planned retirement to a quiet little Arizona town he has heard of called Tombstone.

Retelling the plot like this may seem a fairly drastic measure and a threat to the readability of this review, but the failure of the film is very much the failure of the story to contain anything worth thinking about.

But the opening title of the film: "Australia has never known revolution." Perhaps this is why it seems to me rather sadly ironic, but in terms of the film itself, rather than the details of the story. Where are the revolutionary works of film or literature in Australia? Where are the works that contain a revolutionary idea? The fact of a film like **Raw Deal** in Australia, in 1977, may go quite a way towards explaining why Australia has never known revolution and is in no present danger of finding out.

RAW DEAL: Directed by Russell Hagg. Distributed by GUOFD. Produced by Russell Hagg and Patrick Edgeworth. Associate Producer: Jenny Henty. Screenplay by Patrick Edgeworth. Production company: Homestead Films. Director of Photography: Vincent Monton. Edited by Tony Patterson. Music by Ron Edgeworth. Art Director: Jon Dowding. Sound by Gary Wilkin. Cast: Gerard Kennedy, Gus Mercurio, Rod Mullinar, Chris Pate, Hu Price. 35mm Eastman Color. Length: 94 min. Australia 1977.

Arthur Dignam as the Doctor

SUMMER OF SECRETS

By Sandra Hall

With **Summer of Secrets** Jim Sharman has composed an essay on memory — its illusions, distortions and disappointments. He has made an ambitious film which falls because the ideas run out and the plotting is not strong enough to make up for that.

It's a film which hints at more than it ever delivers and is one more example of the fact that while the industry is rich in fine technicians minds skilled at putting stories together are as rare as unicorns.

The script contains preoccupations familiar from other Sharman productions for both screen and stage — nostalgia, science fiction, the atmosphere of the old Hollywood B-pictures. They are all here crying out to be shaped into something stylish, mysterious and enjoyably frightening but the synthesis never takes place because the script has no momentum and makes no attempt to get inside its characters.

Having set them up as the sort of stereotypes who have been loved and hated in a thousand genre pictures it fails to animate them to any purpose. They run about a lot but they don't really get anywhere.

The film was shot at Warramola not far from Sydney, yet made to look by Russell Boyd's photography as remote and romantic as Fraser Island (one of the expert touches that helps to make the lapses so irritating).

A boy and a girl have arrived by boat at a beach house where the boy spent family holidays as a child. The house is rather like an on shore Marie Celeste with everything dusty but untouched — from the beds to the family photograph albums and the dress that some relative wore to the local dances. But this bit of eccentricity is accepted without either comment or explanation and adds up to nothing more than an opportunity for Kym (Nell Campbell) to camp it up in fancy dress.

Arthur Dignam and Nell Campbell in Jim Sharman's **Summer of Secrets**: a lot of talk about memory and the brain

The real mystery is along the beach in a house occupied by a doctor (Arthur Dignam) and his assistant, Bob (Rufus Collins), who are doing unspecified things with complicated machines and laboratory animals. There is a lot of talk about memory and the brain, and the doctor keeps taking time off to put on a white tuxedo and sit and watch old films of Rachel (Kate Fitzpatrick) doing Apache dances in a South American nightclub.

His black assistant fiercely disapproves this custom, but operates the projector anyway, and also spies on their young neighbors. Kym, in fact, is kidnapped by him and is being re-decorated by the doctor to look more like Rachel, when the boy (Andrew Sharp) comes to her rescue.

The doctor confides in them about his past, about his unquenchable love for Rachel, and his hopes about restoring her to life. Then when the scene is set for her re-awakening, it is evident that a great deal of time and trouble has gone into the art direction but that the playing has been left to fend for itself, along with any subtleties of plot.

Rufus Collins brings a lot of verve to his part but Arthur Dignam, in danger of being type-cast in lugubrious roles like this, wanders gloomily about in need of direction.

Andrew Sharp is inept and Nell Campbell, after the early scenes are done, is never encouraged to look anything but sullen. Kate Fitzpatrick is interesting as the glamorous Rachel, but not much more than that. There is no need for her to be.

The film has been put together on the sketchiest conception of what its characters are like — something that might not have mattered had Sharman's theme been more complex.

But he is saying only that memory distorts, that it can be cruel and that one ought not to trust it too much. He has dressed up the notion with some visually appealing touches, but has failed to make it work as drama.

We are treated to seemingly endless scenes of Dignam and the films — scenes so unnecessary that I suspect they are there only because Sharman liked the rattly authentic way they turned out.

Summer of Secrets is a film which betrays again and again a love of illustration — a tendency to do things because they looked good, whether or not they meant anything.

SUMMER OF SECRETS Directed by Jim Sharman. Distributed by BEF. Produced by Michael Thornhill. Screenplay by John Aitken. Production company: Secret Pictures Productions. Director of Photography: Russell Boyd. Edited by Sara Bennet. Music by Cameron Allan. Art Direction by Jane Norris. Sound by Ken Hammond and Peter Fenton. Cast: Arthur Dignam, Rufus Collins, Nell Campbell, Andrew Sharp and Kate Fitzpatrick.

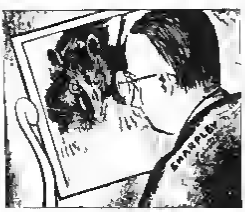
REVIEWED NEXT ISSUE

The Getting of Wisdom

Picture Show Man

FJ Holden

Journey Among Women



Menace

Plus

The Singer and The Dancer
High Roll
Dot and the Kangaroo

Forum
Continued from P 347

I do not favor the subsidy method proposed by the Tariff Board under which 50 per cent of the AFC's contribution need not be returned and therefore becomes a subsidy. This subsidy would be restricted to those producers fortunate enough to get AFC finish. Any subsidy contingent on AFC involvement must be a selective subsidy. The same objection must apply to any variation in AFC investment funds which have a similar affect.

Of the films produced in Britain over the past few years, less than 5 per cent had funds from the National Film Finance Corporation. All other finance came from private sources.

British films are subsidized by the British Film Fund (Eady Money) and it must follow that partly as a result investors assess film investment as commercially viable. The NFFC is a relatively insignificant investor, whereas the AFC is the major investor in virtually all Australian feature films.

The AFC is an expensive operation, yet it must conduct its affairs on the basis that it is commercially viable overall and should register profits after meeting all administrative costs. This having been achieved it would surely attract and merit the support of private venture capital.

If on the other hand it does not hope to recover its administrative costs, then it is clearly subsidizing all venture capital to the extent of those costs. That being so one must question whether the money would not have been better spent on a direct subsidy on all productions and not merely those approved by the AFC.

I believe that however astute the AFC is and however hard we try, it does not seem possible to make our industry commercially viable without subsidy.

We need to offer our investor the chance of making a good profit, a chance to hit the jackpot. Let us have a profitable industry in which we are not in danger of issuing a false prospectus every time we write to a potential investor, and an industry in which there is fierce competition to produce profitable films.

To those who ask where the subsidy money is to come from I would suggest that all money be fed into the activities of all those Commonwealth and state departments listed earlier in this article as being subsidized. The board should be comprised of acknowledged leaders of the film and television industries — if necessary from overseas. It would be in lieu of the money which the Tariff Board recommended should be held in 1978.

Alternatively the Government could demonstrate its sincerity to the Australian industry by looking at Sections 137 and 138 of the Income Tax Act under which overseas film producers pay tax of less than 4½ per cent of repatriated funds. Since the rates were set in 1942 other tax rates have risen but not those for sections 137 and 138.

There are no published figures but occasionally figures are mentioned in Parliament. These suggest that at current rates more than $1000 million would have been sent overseas since the war. The tax rate is lower than that imposed by countries comparable to Australia. Why?

Having regard to the fact that our burgeoning labor intensive industry must now pay 5 per cent Pay Roll Tax on all productions whether profitable or not, the rate of tax required under Section 138 at less than 4½ per cent of repatriated funds must be open to question.

If we cannot afford to subsidize our Australian industry, can we afford to subsidize overseas film industries with obsolete tax rates?

The evidence supporting the rate for Sections 137 and 138 must surely have changed, after all television came to the U.S. in 1946 and the structure of the American film industry was changed that same year by U.S. anti-trust legislation.

The real question is, does the Government want a feature film industry, or to be more precise are the people of Australia willing to pay for a feature film industry as they pay for other secondary industries?

If the Government is determined to have a film industry in Australia, then it should take appropriate steps to make it commercially viable. It could do this by imposing quotas, protective tariffs, nationalization or subsidization. To me the latter is the only practical and reasonable solution to the financial difficulties of our feature film industry.

John Scott
Continued from P 340

I wish I knew the answer. I have always thought that the first impression of the rushes is the truest. You have to develop a certain attitude to the material and know what's good and bad, what works and doesn't work. I think you carry that right through. It's always that original impression that you have to keep remembering.

Do you find that actors are aware of the problems associated with cutting together a performance?

Sometimes. Dennis Hopper was an interesting example. As an actor, he offered a lot of editing alternatives. You could see it in the rushes. For example, in a single reaction shot he would often give two or three reactions with a different emphasis each time, knowing the editor could use any one of the three. I think he is aware of how a film is put together.

Do inexperienced actors often present cutting problems?

I don't think so. I think the actors who appeared in **Pure S**, for example, while inexperienced have a very believable look about them. A lot of the actors had thought very carefully about the film and how it was going to be made. They talked about it all the time and although I wasn't there when the film was being shot, I certainly got that feeling from working with Bert Deling during the editing.

What about the mixture of 'character' actors on "McCarthy"? A number of them brought their own particular acting style and sense of timing to the film.

I can remember a lot of scenes in **McCarthy** which were cut for the performances of some of the actors. For example, the scene with Max Gillies was cut very much around his performance. It could have been cut more towards the other people. The scenes with Arthur Poole and Barry Humphries were also cut around their performances. And on **McKenzie**, both Crocker's and Humphries' performances were also cut very much for their particular acting styles.

To what extent did you discuss the cutting of each of these films beforehand with the directors?

Bruce Beresford talked to me during pre-production about how he wanted the film to be cut. So did David Baker. We went over the script of **The Great McCarthy** in great detail.

Philippe Mora also talked a lot about how he wanted **Mad Dog** to be cut and how he saw the editing right from the pre-production stage.

What do you discuss at that stage and how does it affect the shooting?

At that stage, I get to know the director and learn how he wants to cut his film — what sort of editing style he is looking for. Quite often the editor will also have suggestions for ways to cover certain scenes — particularly action scenes.

Have the directors you worked with ever involved themselves in the actual cutting of a film?

Bruce Beresford is a highly experienced film editor and on **McCarthy** he did preliminary cuts on some scenes while I worked on others. It is a situation I always encourage with a director.

David Baker's production background had been in television and I don't think he had been involved in a lot of detailed work in the cutting room, so working with him was different.

Philippe Mora did have a lot of experience in the cutting room and began preliminary cuts on some scenes while I was cutting others.

Have you ever worked on a film where someone other than the director has seen the cut and entered into the decision-making?

Rough-cuts of **Mad Dog** were shown to Film and Television School students. They filled out questionnaires about the rough-cuts they had seen. It was very interesting, because by looking at their replies, we could see how certain scenes were working.

The Adventures of Barry McKenzie was also shown several times before it was completed to get an audience reaction. That did influence the cutting.

Do you think it's a good idea?

Yes, I think it's a good idea if it's a small audience. And it's a good idea if you can talk to them individually after the screening. I have found whenever I've looked at a rough-cut or even a fine-cut with a small audience, it always makes me look at the film differently. I am aware that there are other people around me and I start to think well, what are they thinking? I try to see the film in the way they see it, instead of just looking at what I am interested in.

Do composers usually involve themselves during the cutting of a film?

The Great McCarthy was composed by Bruce Smeaton. Bruce came into the cutting room and looked at the first assembly of the whole film. He was very involved in watching the progress and, therefore, came to understand it and experimented with the music early on. He wrote many different things and would try them out in the cutting room against the image. He experimented all the time, finding out which way the music should go.

That was a very interesting experience for me, and I now think it's very necessary to do that. Bruce also arranged different guide tracks — piano pieces for example — that he could fully orchestrate later on. It was always interesting to see the different results and the effect that different kinds of music had against a scene. It can make a big difference.

On **Mad Dog**, Patrick Flynn was also involved while the film was being cut. He saw rough-cuts and composed pieces as we went along.

Experimenting with music during the cutting of the film is a fascinating area, but one which Australians haven't really entered into yet. ★

JOHN SCOTT FILMOGRAPHY

Television Series

1966-67 **Children Thinking** (Director Edward Goldwyn)

Shorts

1971 **Loving Memory** (Director Tony Scott)
1975 **Squeakers Mate** (Director David Baker)

Features

1971-72 **The Adventures of Barry McKenzie** (Director Bruce Beresford)
1973 **Boesman & Lena** (Director Ross Devenish)
1974 **Barry McKenzie Holds His Own** (Director Bruce Beresford)
1975 **The Great McCarthy** (Director David Baker)
1975 **Pure Shit** (Director Bert Deling)
1976 **Mad Dog** (Director Philippe Mora)

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Book Reviews

Creators of Life: A History of Animation

by Donald Heraldeon

Drake, 1975

Recommended price $19 95

J. H. Reid

"*Creators of Life*" although claiming to be a complete history of film animation actually provides a survey of film animation in the U S a section on the actual mechanics of producing animated life in the highly-mechanized and enormously-staffed professional studios (chiefly Disney s) of the U S chapters on John Bray, Paul Terry Max Fleischer, Walt Disney, and cartoonist Richard Williams an appendix on making your own animated film, Academy Awards for animated films and a small bibliography There is no index — a baffling omission in what the publisher claims to be a "complete history

The book has been cheaply produced It is obvious that the author labored under the misapprehension that many of the illustrations were to be printed in color The fact that they are in a marky black-and-white makes some of his captions meaningless and ridiculous

All in all it is difficult to recommend this book over others in the field The many books on Disney particularly "*The Art of Walt Disney*" by Christopher Finch and "*Disneys Films*" by Leonard Maltin and the new books on Tex Avery by Joe Adamson, and Max Fleischer by Leslie Cabarga leave "*Creators of Life*" for dead so far as history and anecdote are concerned

A big book like "*The Great Movie Cartoon Parade*" with its generous format and dazzling splashes of color is so much more fun to dip into should a brief survey of American animation be required And volumes like "*The Technique of Film Animation*" by John Halas and Roger Manvell, for professionals and "*Make Your Own Animated Movies*" by Yvonne Andersen, for amateurs, are so much more comprehensive

However, "*Creators of Life*" has some interesting information not duplicated elsewhere — particularly on John Gray — and is written in a clear and readable manner by somebody who obviously knows his way around Hollywood s animation studios

It is a pity that the book Heraldson has actually written is not the same book the publisher thought he had written With an index and color plates it could have provided a fascinating insight into the long-disused techniques and half-forgotten lore of the Hollywood cartoon

Supertoy

by Sandra Hall

Sun Books 1976

Recommended price $7 95

Brian Sheedy

After several years connected with television first as a journalist and later as a reviewer Sandra Hall concluded that " in television there is plenty that audiences don r know " (Of course everyone knows about Bert and Patti Newton's baby and Don Lane s new lover and some star s latest brush with death dupe or mysticism but that s the pap keeping us from wondering about the real forces that make most television so mindless and middle-at the road) When she realized that she hadn knew very little about it she actually left (her) living room and went out and talked to a few of the people involved in it The result is *Supertoy* (Sun Book Melbourne 1976).

This is the book that every living-room student of television was going to write one day but never quite got off the chair Subtitled 20 Years of Australian Television it ranges across most aspects of the industry alternating easily between past and present always keeping them in perspective

It s not a glossy glance at the toys synthetic facade but a careful exploration of the machinations behind the tube it links people, programs and politics in a way that hasn't been done before It isn r petty or bitchy or one-sided it isn't arrogant or patronizing and it s highly entertaining It should be standard fare for anyone interested in Australian television and will for some time to come provide the starting point for future work whether at the school or Ph D level

The book is divided into three main sections — The System (5 chapters), The Programmes (5 chapters), The Politics of Change (2 chapters) — a division which tends to belie the author s skill at keeping all these things in focus or at least in the picture all of the time

The chapter on the ABC (The House of Compromise") is an example of integrating the elements of personalities program finances and governments into a plausible critique Rather than a catalogue of facts figures and instances the chapter presents an overview of the relationship that exists between government policy especially financial arrangements the internal balance of power and the programs made by the ABC

It is suggested that the lack of money under Liberal governments had led to such ponderous internal budgetary procedures that staff morale was low and operations reduced to snail s pace Changes in the general climate after 1972 and especially in finance and in the membership of the ABC meant that 'the philosophic aims of the commission were aligned with those of its more progressive program makers as they had never been before So the enemy was no longer conservatism but bureaucracy " The fresh breezes that blew new vigor and new programs through the ABC brought a new spirit of self-awareness and self-criticism for which it was to pay dearly when the Liberal Party returned to power — the burst of self-analysis served simply to render it vulnerable and the fact that it was examining its own shortcomings was unfairly turned against it in the climate of conservatism that brought the Fraser government to power "

The changes in broadcasting in the few months since the book was completed often present ironies In 1974 Ken Watts hard-headed outspoken senior ABC executive could speak happily of the success of **Aunty Jack** in attracting a young audience s me thing the ABC (and the Labor government) badly wanted Two years later with Ken Watts safely at the Australian Film Commission **The Off Show** the successor to **Aunty Jack** has been withdrawn by the ABC lest it give offence to its masters in Canberra

About seven pages — a lot to a book of only 190 pages — are devoted to **Number 96** and what are seen as related matters Mercifully none of them is concerned with establishing the significance of the program coming at a time when parochial television was finding a vogue in Australia and with what is seen as its double-edged influence on television drama First local writers were given a boost by **Number 96** and the bevy of imitators that were spawned as a result of the newly found confidence of the commercial channels in inter personal drama at peak time **Number 96** had itself used (consumed?) 75 writers in its first two years

There is room for some argument about the quality of the boost gained by writers working on a treadmill There is also room for more argument and more supporting evidence for the second proposition that **Number 96** indirectly led to the demise of the three Crawford police dramas The thesis broadly is this **Number 96** gave many writers their first opportunity to deal with the suspense of character rather than action

This style was transferred to the action-based cop shows and received internal acclaim as evidenced by a Dingwall script for **Division 4** winning an Awgie award The loyal cop-show audience however was firmly attached to other characteristics it became alienated and changed loyalties The only evidence for this really are the opinions of someone who was script editor (and a director) of Crawfords at the time and a channel executive In the end it s not really clear whether the writer thinks it was the adventurous scripts trying to break out of the old strait jacket formats or the tired formats themselves that brought the police shows down.

It would be interesting to know how the failure of **Olney** (son of **Homicide**) could be fitted to this thesis It might also be interesting to research it fully just to see how well executive assessment fits with reality

There is only one substantial reason for not buying this book it is about the worst quality publication imaginable printed on cheap paper not well bound and with frequent printing errors And at $7 95 it is not cheap for a paperback

Costume Design in the Movies

by Elizabeth Leese

BCW Publishing Ltd 1976

Recommended price $27 50

Hollywood Costume Design

by David Chierichetti

A Studio Vista book published by Cassell and Collier Macmillan Publishers

Recommended price $19 95

Sue Adler

In recent years there has been an abundance of books dealing with all aspects of filmmaking However very little has appeared on the subject of costume design The lack of interest in researching and documenting this subject is ironic as the costuming of a film is an important factor in the structure of its visual language

In the days of silents designers received no credits and it wasn r until 1948 that the Academy of Motion Picture Arts and Sciences inaugurated an award for costume design

Elizabeth Leese's generously illustrated "*Costume Design in the Movies*" is a reference book for those with more than a glancing interest in the subject

In the hey-day of big studio production records of production details were meticulously kept, but as the studios moved their operations to television many irreplaceable records were destroyed

And as Leese says in her introduction this lack of research material was the greatest obstacle in compiling the book

"*Costume Design in the Movies*" is set out in an encyclopaedic format followed by an historical chapter — "*Couture on the Screens*" Each entry deals with a particular designer, offering a brief biography, film credits and lists where applicable Academy Award nominations and Oscars

In browsing through the book I was rather surprised there was no mention of European designers such as Danilo Donati and Piero Tosi Unfortunately it turns out that "*Costume Design in the Movies*" deals only with American — and in an understandably more cursory way — the British cinema

David Chierichetti s "*Hollywood Costume Design*" is a loose historical work cataloging the costume design of the major studios from that "MGM sparkle" through to good old RKO ingenuity In many ways it is the "*Hollywood Babylon*" of the wardrobe room Chierichetti s detailed research draws back the skirts of Hollywood to reveal the corsets padding and cantilevered bras

But "*Hollywood Costume Design*" is really more concerned with showing how the myth of the movie star was created rather than exploding it

We are provided with a series of intriguing facts on film costuming including the revelation that in the early days actresses wore their own clothes primarily because there were no designers And as Chierichetti says 'The ladies with good wardrobes found they got more jobs" Most actors supplied their own clothes and were reimbursed by the studios They only needed to be dressed for period films and then the women got all the most spectacular costumes

But with the rapid advance in cinematographic technology expertise in costuming became a specialized skill Many of the primitive film stocks in use at the time could not reproduce black navy blue had to be used instead Pure white was also a problem because it flared and created an unflattering effect on the actresses so beige had to be used These problems were further compounded with the introduction of color

But once the studios had set up wardrobe departments a new cinematic craft was born During the 1920s and 1930s all manner of sartorial fantasy and exotica hit the screens The impact on the public was phenomenal One striking example is Joan Crawford's now legendary padded shoulders When Adrian master Svengali at MGM was asked to design for Crawford he said that although endowed with a striking face she was rather too well endowed around the hips The outfits he designed for her had exaggerated wide padded shoulders, thereby drawing attention to her face

The potency of the cinema to dictate behavior opinion and taste is fully brought home when one realizes that an entire generation of women all over the world took to wearing padded shoulders — just because Joan Crawford s hips were too big

Both "*Costume Design in the Movies*" and "*Hollywood Costume Design*" deal almost exclusively with women's costumes In Hollywood women were (and still are)

creatures to be beautified and placed on pedestals. Men are there to support the pedestals and provide the action.

In *Hollywood Costume Design* Chierichetti gives an alphabetical listing of the major designers and their films. Comparing the filmographies of the two books, however, one finds many discrepencies. Leese credits certain films to designers which Chierichetti omits, and vice versa.

Although neither author has compiled a definitive work, both books in their own way offer an excellent point of departure for further study on this neglected subject.

BOOKS OF THE QUARTER

Animation

The Animation Stand by Zoran Perisic. London 1976 $10.95

Creators of Life a History of Animation by Donald Heraldson. New York 1975 $19.95

The Great Movie Cartoon Parade by John Halas & David Rider. New York 1976. $14.95

Visual Scripting by John Halas. London 1976 $29.95

Annuals

Cinema 77 edited by David Castell. London 1976 $9.95

Film Review edited by F Maurice Speed. London 1976 $14.00

International Film Guide edited by Peter Cowie. London 1976 $7.95

Screen World edited by John Willis. New York, 1976 $10.95

Directors

The Films of Anthony Asquith by R J Minney. New York 1976 $14.95

Cukor by Carlos Clarens. London, 1976 $8.95

Directing the Film. Film Directors on Their Art by Eric Sherman. Boston 1976 $19.95

Film Directors Guide Western Europe by James Robert Parish. Metuchen, 1976 $16.50

The John Ford Movie Mystery by Andrew Sarris. London 1976 $9.95

Hollywood Directors by Richard Koszarski. New York 1976 $5.35

The Hollywood Exiles by John Baxter. London, 1976 $17.95

The Hollywood Professionals Volume 5 King Vidor, John Cromwell Mervyn LeRoy by Clive Denton & Kingsley Canham. London 1976 $4.95

The Mexican Cinema Interviews with 13 Directors by Beatriz Reyes Nevares. Albuquerque, 1976 $9.95

Fritz Lang by Lotte H Eisner. London 1976 $24.95

Ken Russell by Thomas R Atkins. New York, 1976 $4.95

King Vidor by John Baxter. New York 1976 $4.95

Frederick Wiseman by Thomas R. Atkins. New York 1976 $4.95

Woman

Women in Television by Anita Klever. Philadelphia, 1975 $10.95

Women in Television News by Judith S Gelfman. New York 1976 $15.95

History

The Beginnings of the Cinema in England by John Barnes. London, 1976 $20.75

Great Movie Spectaculars by Edward Edelson. New York 1976 $7.95

A History of the Cinema from its Origins to 1970 by Eric Rhode. London, 1976 $30.00

Light and Shadows. A History of Motion Pictures by Thomas W Bohn and Richard Stromgren. Port Washington 1975 $19.95

Movies from the Mansion A History of Pinewood Studios by George Perry. London 1976 $17.95

A Short History of the Movies by Gerald Mast. Indianapolis, 1976 $11.95

Surrealism and the Cinema by Michael Gould. London, 1976 $11.95

The Talking Clowns from Laurel and Hardy to the Marx Brothers by Frank Manchell. New York, 1976 $10.95

The World of Entertainment! Hollywood's Greatest Musicals The Freed Unit at MGM by Hugh Fordin. New York 1975 $21.95

The Westerns. A Picture Quiz Book by John Cocchi. New York, 1976 $4.95

Who Was That Masked Man? The Story of the Lone Ranger by David Rothel. New York 1976. $24.95

Costume Design

Cecil Beaton Stage and Film Designs by Charles Spencer. London 1975 $25.95

Costume Design in the Movies by Elizabeth Leese. Bembridge 1976 $27.50

Hollywood Costume Design by David Chierichetti

Theory

Cinema and Society by Paul Monaco. New York 1976 $17.95

The Devil Finds Work by James Baldwin. New York 1976 $9.95

The Major Film Theories by J Dudley Andrew. New York, 1976 $5.45

Understanding the Film by Ron Johnson & Jan Bone Skokie 1976 $9.95

Videology and Utopia. Explorations in a New Medium by Alfred Willener, Guy Milliard and Alex Ganty. London 1976 $14.95

The World in a Frame What We See in Films by Leo Braudy. Garden City 1976 $10.95

America in the Movies by Michael Wood. New York 1976 $4.95

There must be a Lone Ranger by Jenni Calder. London 1976 $3.05

Actors and Actresses

Character People by Ken D Jones, Arthur F McClure. Cranbury 1976 $19.95

James Dean by John Howlett. London, 1976 $9.95

The Films of John Garfield by Howard Gelman. Introduction by Abraham Polonsky. Secaucus, 1975 $21.00

The Secret Word is Groucho by Groucho Marx. New York 1976 $10.95

The Great Garbo by Robert Payne. London 1976 $19.95

Rita Hayworth by Gerald Peaty. New York 1976 $3.95

William Holden by Will Holtzman. New York, 1976 $3.95

Hollywood The Movie Factory edited by Leonard Maltin. New York 1976 $2.45

Hollywood Glamor Portraits 145 Photos of Stars 1926 1949 edited by John Kobal. New York, 1976 $7.25

Carole Lombard by Leonard Maltin. New York, 1976 $3.95

Screwball The Life of Carole Lombard by Larry Swindell. New York 1975 $12.95

Lugosi The Man Behind the Cape by Robert Cremer. Chicago 1976 $14.95

The Films of Norma Shearer by Jack Jacobs & Myron Braum. New York, 1976 $21.95

The Films of Lana Turner by Lou Valentino. Secaucus, 1976 $19.95

Third Time Lucky by Yolande Donlan. New York 1976 $10.95

Miscellaneous

Down the Yellow Brick Road The Making of The Wizard of Oz by Doug McClelland. New York, 1976 $7.95

Encyclopedia of Mystery and Detection by Chris Steinbrunner & Otto Penzler. London, 1976 $25.95

The Films of the Fifties by Douglas Brode. Secaucus 1976 $21.00

Hollywood Players The Thirties by James Robert Parish & William T Leonard. New Rochelle 1976 $25.95

The Girl in the Hairy Paw King Kong as Myth Movie and Monster edited by Ronald Gottesman and Harry Geduld. New York 1976 $9.95

Horror Films by R H W Dillard. New York 1976 $4.95

Intro Film by Laurence Goldstein and Jay Kaufman. New York 1976 $15.50

Some Time in the Sun The Hollywood Years of Fitzgerald Faulkner Nathanael West Aldous Huxley and James Agee by Tom Dardis. London, 1976 $14.95

Stop the Presses! The Newspaperman in American Films by Alex Barris. New York, 1976 $24.95

Science Fiction Films by Thomas R Atkins. New York 1976 $4.95

Soundtrack The Music of the Movies by Mark Evans. New York 1975 $9.95

STATE THEATRE

May 29~June 13 1977

- Over 40 sessions of the most important new features and shorts from around the world.
- Salute to German Cinema — Wednesday, June 8
  5.30 p.m. **Chinese Roulette**, a film by Rainer Werner Fassbinder.
  7.30 p.m. **The Coup de Grace**, by Volker Schlondorff;
  9.30 p.m. **The Wild Duck**, by Hans W. Geissendorfer.
- Evening of New Canadian Cinema — Wednesday, June 1
  5.30 p.m. **The Supreme Kid**, by Peter Bryant;
  7.30 p.m. **Hot Water, Cold Water**, by Andre Forcier;
  9.30 p.m. **Partners**, by Don Owen.
- Greater Union Award for Australian Short Films. Finalists screened publicly May 29.
- Film Forum 1977 — Every week day between 2-5 p.m. An opportunity for Australian Film people to meet and talk to overseas guests and each other. No admission charge.
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- Open Night, May 29, 7.30 p.m. An evening of animation in the cinema, including Bruno Bozetto's feature **Allegro Non Troppo**, and many clips of favorite cartoon characters from Felix to Fritz.

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Tom Haydon

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Well, I suppose you might say that There is a sense in which I am trying to record the present in a way which reveals the ambivalence doing now what historians would usually do later on

And you think irony is the method for doing this . . .

Irony is an excellent weapon for slicing paradoxes apart, and it's entertaining too. Human ambivalence is a paradox — it's about something being different from the way it seems, about two apparently contradictory things being contained in the one idea, in the one person

The essential film technique for bringing over the irony is juxtaposition Placing the contradictions immediately side by side, so they become more obvious than in everyday life You are thus heightening the audience's perception

There were people on both sides of the argument who liked "Dig a Million Make a Million" . . .

Yes That demonstrates what I have been saying I was surprised when the mining companies concerned said they liked the film — they bought prints Yet left wing opponents of the companies also liked the film — saw it as a blow against overseas investment and so on So there you are society is ambivalent man is ambivalent audiences are ambivalent

Rather like the sequence in **Petersen** that showed police brutality Tim Burstall was worried that it would be banned Within a few weeks the police had ordered prints of that sequence to show cadets how to handle drunks

Well, in many of my films I have come at things obliquely so people can opt for their own reaction The main exception is **Beyond The Black Stump** where I just let my hair down That film is explicit There is only one kind of reaction possible You like the film if you agree with its strong line You don't like it if you don't

Did that create problems for you at the BBC?

On the contrary, they loved it Although there was an astonishing debate in the House of Lords where an Australian-born peer called me "the long haired layabout from King's Cross" But the British liked it probably for the wrong reasons in that it confirmed their worst suspicions about Australia

Some people also found it illuminating It explained a lot about the Australian sense of failure and defeat and the perennial chip on the shoulder, which a lot of the British said they hadn't understood until that time

What about the Russell Braddon film "Epitaph to a Friendship"? Didn't that achieve the effect of getting both sides upset at the same time!

It was an attempt to get rid of something inside me The Braddon film was a kind of crisis point I really had to decide whether I'd become an Englishman, or whether I'd turn into one of those classic Australian expatriates in Britain, or whether I would just be an Australian who happened to be living for a while in Britain There was also this 'new nationalism' thing under Gough Whitlam and things going on

In Russell Braddon who had been living in Britain since 1949 I saw one kind of person I could become the professional expatriate

For me personally the film was a kind of burying of that British-Australian ambivalence It starts in a graveyard and ends in a graveyard It was also very different in that someone else had to hold the centre stage The whole notion of that **One Pair of Eyes** series is that you take someone and let them do their own thing And I also felt I had to be very honest with Russ

What about the Anzac Day ceremonies. Whose concept was that?

Russ is not a visual man We got very close together and he told me that he had no visual ideas whatsoever but he had some strong verbal ideas We talked for a couple of days and I worked up a list of possible things we could film

The great virtue of working with Braddon was that as a professional writer he could see what I was doing with him and to him Finally the film I think, reveals what some have called a 'mild paranoia'

In a documentary the director has a special responsibility to his actors, because they are real people I don't mean you should be timid, but you need to be sure that the way you are presenting them is the way you really think they are

There was one film where the editing was delayed for two months and I sat there with material which virtually gave me the power to destroy the career of a man I had to decide what to do I don't say you go soft But the decision you make has to be one that you can defend in terms of all you know about the person Otherwise I think you abuse the privilege of getting a real person on film or tape

How do you make those sort of decisions? What sort of standards do you apply?

Good press criticism helps a lot It creates in the filmmaker's mind the sense that there is a challenge out there and he isn't going just to walk away with it because he is clever or smart There are very few good critics in Australia good critics who really take time and trouble to analyse a film and argue logically towards their conclusions What we have here too often are people who just take a salary for saying whether they like a film or not They give their piece some punch, only by camouflaging it in racy words

What were the pressures working for the BBC?

You inevitably make big compromises working for organizations like the BBC but you also benefit You have terrific resources and generally a lot of cerebral back-up But it's inevitable that you are influenced by the anxieties and fears and policies of the organization even before you start the film So you can find yourself in a self-censorship situation That happens in any institution

Did you find that the BBC had a tendency to 'eat' people up?

That's probably an exaggeration The 1960s was a great period for the individualist, but that had passed by the time I got there People like Peter Watkins, Ken Russell, Tony Palmer — they had all had their fights and then left Since then the BBC has become a much tighter ship — economically There is now more emphasis on good production managing there is less room for wayward auteurs You play the auteur at a certain risk

Why did you leave the BBC?

At the beginning of 1975 I had a choice I had a creative fellowship from the Australian Arts Council. I had this desire to get off the institutional 'treadmill' — I had never made a film independently. I had always been on staff or on contract to an organization

I also suspected knowing Australia, that the sort of film wave which was then building up might not last long I really felt I would like to have a go at catching it and becoming part of it

Has your BBC experience helped you in setting up deals?

From a business point of view it's invaluable It has "internationalized" me, in a sense I don't find anything strange about getting overseas backing and distribution for my films I know I can retain artistic control. I am not nervous about being ripped off Maybe some Australians are still fairly cautious about getting involved overseas We don't need to be Our status is now so high in all sorts of areas Especially with regard to crews and production standards That *has* changed

How did you set up "The Last Tasmanians"?

Well I have been setting it up for a year on and off The Australian Film Commission gave us pre-production assistance We had backing from the Tasmanian government but we still needed to find 50 per cent of the budget. We finally got the balance from French television and the BBC There is an interesting aspect to the deal We are making the film in three languages at once English, French and Welsh

I find it interesting that a lot of your films have something to do with skeletons. "The Talgai Skull" was the first . . .

Well, you can go out into the desert and look at the fireplaces on the ground where people actually sat 20,000 years ago The landscape around is virtually unchanged I can't escape the feeling that gives me I want to feel that I belong to this It's the exact opposite of our recent European Australia

What gets me is the contrast You are out there, looking at things thousands of years old, the real history of the continent And out there with you is a station overseer who has been on his job maybe five years, and professors and geologists, and you can't escape feeling how ephemeral how superficial the European presence is, compared with, say, a 30 000-year-old skeleton extruding from the sand The Europeans seem irrelevant to the landscape

"Black Stump" was criticised in Britain because of its lack of attention to the Aboriginal people . . .

Aboriginals only appear for a few minutes in the film — in a re-enactment for the Queen at the Bicentennial. They are dressed-up ones No Aboriginal in a real sense ever appears in the film because the nineteenth century myth of what white Australians did in settling this country involved no recognition of Aboriginals except as a charade

Women were the same — they were ignored in the myth There was one four second shot of a woman in **Black Stump** — four seconds in 55 minutes That was about the place accorded her in the traditional canon of the Australian character

Are you trying to answer your critics in the next film on the Tasmanian Aboriginals?

I was stirred by Clive James in *The Listener* who suggested that in **Black Stump** we should have had a shot of Tasmania from a helicopter and a voice reading out the names of all the dead Aboriginal people I think the story is so big and mind-bending that it deserves a whole film

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Film Culture

Continued from P. 307

This report is not intended to read like some anthropological Sermon on the Mount. And if I include these comments at this length at this juncture, it is with a view to underlining the fact that, though the reaction to it may be distinctive, the lack of systematic film culture is not in itself unique to Australia. Indeed, outside of France, it would be hard to think of a single country which has not gone through the same agonized debate. Which is why it would be singularly arrogant to dismiss out-of-hand (on the argument that they represent a false analogy) some of the strategies which have been devised overseas to counter the over-riding international problem.

This problem can best be summarized in the single word: Hollywood. Since the coming of sound, the American industry has gained stronger control over international exhibition outlets and, therefore, over the flow of product to these outlets.

The crisis in domestic production and the lack of a film culture (as a sense of the nation's film history and achievements) are inseparable parts of this same phenomenon. Not only has Hollywood estranged foreign filmgoers from a sense of their own past history, in certain areas it continues to shape their present perceptions of themselves. (How many Australians think of Doris Day rather than Edna Everage as the girl next-door?) This situation is most conspicuously acute in the English-speaking countries. Of the dozen feature films produced in Britain last year, less than half were British in anything more than technical registration. Meanwhile Air Canada continued to show its passengers in-flight films produced in Hollywood and selected in New York, insisting that if they showed Canadian films they would lose too many customers to American Airlines.

The non-Anglophone countries have tended to fare a little better. The very separateness of their language(s) has provided some kind of insulating barrier and helped maintain a distinct cultural identity. They have also generally tended to be more zealous in encouraging local production, albeit for essentially local consumption. Apart from Ingmar Bergman's, it's hard to think of many Swedish films which have travelled outside Scandinavia, until a year or two ago, German films, except for film festivals, were seldom screened outside Germany. But they have none the less continued to be dominated by American product on the exhibition level, with dubbed imports providing the majority of downtown entertainment choices. (I was recently amazed to meet a German authority on Humphrey Bogart who had never heard the phrase, "Here's looking at you, kid!")

Now the fact that **The Sting** or **The Sound of Music** are to be found on cinema screens throughout the Western world is not in itself that different from the fact that cosmetics by Max Factor or cars by General Motors are displayed internationally in showroom windows. The difference lies in the degree to which they are welcomed, the tariff they have to pay for being there, and the strength of the locally produced goods with which they then compete. But whereas governments, in relation to consumer hardware, will happily sponsor a campaign to urge support for the domestic industry (e.g. 'Buy British! The job you save may be your own'), or introduce a punitive tax on imported goods or exported profits, they are generally more reluctant to interfere with the free trade of the imported culture industry, nervous no doubt that they will be accused of restricting the consumer/spectator's freedom of choice or of tampering with artistic self-expression.

Within the Western democracies, official attitudes to the American industry vary ranging, at the one extreme from Sweden, where a percentage of the box-office take provides the financing for both local production and the activities of the Swedish Film Institute, to Britain, where tax concessions to foreign producers/investors have kept the remnants of the film industry alive but dependent for the past several years.

Although the problem of American dominance is agreed to be at least as much a problem of exhibition as of production, official national intervention at a government level is usually confined to stimulating domestic production. The occasional token cinematheque, museum or state cinema is generally the extent of the concession made to locally autonomous exhibition, with the result that an increasing number of (often artifically stimulated and subsidized) independent productions are obliged to compete with one another for exhibition in the same small number of independent outlets. Quota systems are intermittently discussed and threatened, but never introduced. In part because the public, conditioned to an appreciation of Hollywood films and to define its tastes in terms of Hollywood's conventions, still prefers, on the basis of the restricted choices open to it, to "Buy American".

The situation in Australia, with its critical lack of a systematic film culture, is part, then, of a worldwide pattern. The differences, of degree rather than of kind, are no greater than one would expect to find in one of the remoter corners of the global village. All other domestic film industries stand in relation to the American industry in the same relationship as the Aboriginals to the mainstream of Australian culture: they have been disinherited, and need massive injections of support and a special program of re-education if they are to preserve the remnants of their history and identity. Like the Swedish, German, Canadian and British film industries, the Australian film industry is underdeveloped — an oppressed minority group.

The increased availability of funds for domestic production and the recent emergence of various Film Finance and Development Corporations on the state level suggest a growing awareness of the plight of the local industry. But, predictably, the flurry of concern and activity has been largely confined to the area of industrial production: there has been no equivalent expenditure of funds or energy in the areas of exhibition, preservation or cultural re-education — even though they are essentially two halves of the same problem.

The practical sphere of filmmaking is expected to grow in strength and self-confidence, but the theoretical, historical or contextual approaches to filmmaking, which might lend it substance and support, are expected to fend for themselves. That organic growth is insufficient in either field is evidenced by the present crisis or lack of a film culture. But if the vicious circle of 'ad-hoc-ism', 'she'll be right-ism' and cultural fragmentation is to be broken, the time is more than ripe for a concerted program to stimulate film scholarship and film consciousness and to reclaim a fast vanishing piece of history. ★

OBITUARY

BOB EVANS

Sydney filmmaker Bob Evans, the founder of the Australian surf film industry, died in Florida last October. He was 48.

Bob, who produced, directed and filmed some 14 surfing features, was a surfer in mind and spirit — a pioneer of the modern Australian surfboard riding scene. In 1956, a team of American surfers came to Australia. They brought new style shorter surfboards with fins. Bob bought one of the boards, rode it at Manly Point on a 3.5 metre (12 ft.) day, and decided it was the board of the future.

A few years later Bob teamed up with American surfer Bud Browne who had filmed the surf action in Hawaii. They screened Bud's **Hawaiian Surf** and **Big Surf** to an audience of 600 people at the Queensciffe surf club. The audience was 'stoked' for the first time and with it a new type of film production and distribution began in Australia.

Bob bought a 16mm camera on hire purchase, and then, buying one roll at a time, he began making Australia's first surfing feature, **Surf Trek to Hawaii**. The film was made on a shoestring budget, and he did everything himself — production as well as distribution.

Bob turned out a film a year for 14 years. He promoted and exhibited his films, making just enough out of each one to live for a while, take together a few sponsors and start on his next film. And of his 14 films only the last, **Drouyn**, received any financial assistance — that was from the Australian Film Development Corporation.

He was a filmmaker in the most basic, yet total sense, the films reflecting the raw, energetic, action qualities of the man who made them. His films, **Surf Trek to Hawaii**, **Surfing Highlights of Hawaii**, **The Young Wave Hunters**, **The Long Way Around**, **High on a Cool Wave**, **The Way We Like It**, **Splashdown**, **Tracks**, **To Ride a White Horse**, **Family Free** and **Drouyn**, made international surf stars out of Nat Young, Midget Farrelly and many others. Bob became their father figure taking them on adventures round the world, capturing the big days, the spectacular rides and the bone crushing wipeouts on film.

Bob always had an audience with this sort of action. He not only gave them hot surf action, but brought to the screen raw talented kids who later became surf film stars. Behind the camera, talents like Albert Falzon got their first chance to shoot film for Bob Evans.

Bob attempted to have a film distributed in the conventional sense only once. **To Ride a White Horse** in 1967, was a compilation of all his best surf action. Blown up to 35mm it went into cinemas with traditional distribution, but it wasn't financially successful for the producer. Bob had learnt that a one-man show keeps all the box-office dollars.

Apart from his filmmaking, Bob started Australia's first surfing magazine, *Surfing World*, and was responsible for bringing the Stomp to our shores. He was a man of fantastic independence, willing to share his knowledge. For many of us who wanted to get into filmmaking full-time he had the initial solution.

In 1972, I interviewed Bob for *Tracks* surfing magazine and his own words best summarize the spirit of the man who many of us admired.

"I like writing and I love making surf films. I like getting the public giving their opinion on something I have created. I am not out to get rich, I am not and never will be. I don't think I'll ever get involved in making an epic. I am too impatient. I think I will always make surf films that are as 'now as possible'."

David Elfick

Columns

MELBOURNE FILMMAKERS CO-OPERATIVE

Funding Crisis

The Melbourne Filmmakers Co-operative is at the crossroads. The co-op's grant for 1976-77 from the Australian Film Commission, its main funding body, has been cut by $12,000, drastically affecting distribution.

The co-op was funded at $58,000 for the year 1975-76. For 1976-77 this has been cut to $46,000.

The AFC in its policy statement reiterated that "it welcomed the opportunity to consolidate the relevant areas of Australian film, television and radio activity" and that the important role that the Film, Radio and Television Board had played in the development of the industry would be continued, along with the commission's more commercial role.

However, the AFC's first step was to ignore a Film and TV Board recommendation which concerned the co-op. The board felt that the co-op should receive $60,000 for the financial year 1976-77, but it was allocated $30,000 less than the Sydney co-op, whose cinema had been closed for the previous 12 months and yet was subsidized. The funding is likely to be again cut this year by as much as 50 per cent.

This brings up the other section of the policy statement, which is that "the Film Commission intended to pursue its normal role of close consultation with all sections of the industry before deciding on policy changes".

Close consultation with the Melbourne co-op consisted of a one-day visit by two officials of the AFC, followed by a letter with information on the grant amount and details of the contract.

The AFC has shown little concern for the future of the co-operative movement. The rate of funding does not enable the Melbourne co-op to function effectively. Apart from the lack of money for distribution, the advertising budget has also been hit. The staff works many hours a week at barely subsistence level. The situation is almost of "Catch 22" proportions.

The co-op is criticized for its inability to become self-supporting, yet it has never been given enough of an initial support to enable it to head towards this goal.

The rationale for the AFC decision seems rather strange. The information is that comparisons were drawn between the distribution area of the co-op and the Vincent Library. It seems the AFC believes there is no value in funding two bodies performing the same function in the same city.

This is based on the erroneous assumption that films are handled by the same process in both libraries. A large percentage of the Vincent Library films are produced with an experimental film fund grant. The fund is co-ordinated by the Australian Film Institute. When the filmmaker receives his grant application, he is also provided with budgeting advice. Once the grant has been approved, production and technical advice is readily available. When the film is finished it is placed in the Vincent Library for distribution.

A similar process occurs at the co-op. The objectives of the two bodies, however, differ. The AFI constitution covers a wide range of film activities. Its charter includes film exhibition, education, liaison with overseas bodies, film research and to form a library and archive of films.

The co-op has two major objectives — to distribute and exhibit members' films for their benefit. All filmmakers with films in the library are co-op members.

All this creates a difference in emphasis. While the AFI's activities give the filmmaker a valuable resource, the close contact which the co-op has with its members means a more direct involvement for the latter in policy decisions concerning their films.

The composition of the two libraries also has to be considered. The 1975 AFI catalogue held 175 Australian and 113 foreign titles. Of the Australian films only 51 titles are duplicated by the co-op library, which holds 300 films.

There are also many filmmakers who have prints in both libraries. This suggests that there is room for two distribution venues in Melbourne.

The conclusion to be drawn is not that one body should be sacrificed at the expense of the other, but rather that allowance should be made for differences in function, composition and area of coverage. Each library performs an important role in disseminating Australian films to the public and to cut funds from either would be a negative step in terms of the filmmakers and film users.

The co-op has worked hard in the past year to break into new areas. A roadshow of 20 country centres took place last year. This led to follow-up inquiries for films from several areas. Workshops have also been held at the Royal Melbourne Institute of Technology and the Princes Hill High School.

There is scope for the co-op distribution area in Melbourne. It is hoped the AFC would exercise the initiative necessary to allow an integral part of the film industry the chance to perform a positive role in the future.

The Co-op Cinema has, over the years, expanded its range of programming. The first priority has always been Australian films. The cinema gives films — which commercial distributors will not touch — a chance to be seen. Films such as **How Willingly You Sing**, **Made in Australia** and the homosexual films have had extended seasons. Over the past 12 months, the co-op has previewed **Queensland**, an AFI award winner, and **Protected**, a scathing indictment of the way Aboriginals have been treated by White Australia. **Here's to You Mr Robinson**, a documentary by pioneer Australian filmmaker Reg Robinson, was very well received by the public and critics.

Sydney filmmaker David Hay's **Spirit of '76**, a hard-hitting social drama on the stranglehold big oil companies have over their employees, was shown in April 1976 — with success too. The co-op also held a women's film season during September last year.

The Co-op Cinema has been responsible for premiering the first films of Peter Weir, Tim Burstall, Chris Lofven and Tom Cowan. **Homesdale** and **Office Picnic** have both been through the cinema.

As a supplement to the Australian product, the co-op screens European and American art films and documentaries. It therefore provides an educational function as well, in that both filmmakers and the public see films that they may not otherwise be able to view.

The cinema is a vital part of the process by which the co-op attempts to disseminate an indigenous film culture. The co-op will need subsidy for some time to come to help it continue its present function without worrying about commercialism.

The history of the Filmmakers Co-operative Movement has been one of a unique service to both Australian filmmakers and to the public alike. If this history of service and devotion to an independent, creative ideal is allowed to deteriorate further through the myopic vision of bureaucratic politicians and administrators, then the damage may well be irreversible.

News

The AFC's cut to the distribution funding for the Melbourne Filmmakers Co-op could hardly have come at a worse time. Distribution figures for January (usually a lull period for most libraries) actually showed a big increase, with large packages of films being sent to such unlikely places as Wodonga and Alice Springs.

The co-op staff feels this has largely resulted from the energies used to push the lending library over the preceding months — energies that may lose their momentum now that there are no funds directly available for following up the initial publicity.

Meanwhile, cinema attendances for November and December dropped drastically, in spite of the fact that **Queensland**, **Protected** and **Mystical Rose** had done well in their initial seasons. It was felt that a film had a better chance of success on an extended season basis — the money available for publicity being very limited. The old two-week season format was therefore abandoned in February when Jim Sharman's **Shirley Thompson versus the Aliens** went into the cinema and completed a strong five-week season.

Co-op director Ivan Gaal returned from an overseas trip during this period with good news from Hungary and Britain. The Hungarian government wants an **Australian Night** featured on Hungarian television (6½ hours at $10 per minute) and authorized Ivan to act as liaison between the Hungarian authorities and the AFC. The Government has also offered Hungarian product to the co-ops, both for exhibition and distribution at print cost, and moves are already underway for purchase of Marta Meszaros' **Adoption**.

Ivan also visited The Other Cinema in Britain, and they have agreed to send packages of film to Australia for co-op exhibition in exchange for local packages. For once we are getting a two-way cultural exchange — product from Hungary and The Other Cinema will be shown here. But more important, Australian independent product will be seen in Hungary and Britain.

SYDNEY FILMMAKERS CO-OP

The Sydney Filmmakers Cinema, after a three-month closure, is open again. For our opening we have two Film Australia productions which deal with very determined Australians who have been forced to confront a society which won't listen to their radically new ideas.

This will be the first release in Sydney for Phil Noyce's **God Knows Why, But it Works**, since its acclaimed screening at last year's Sydney Film Festival. The other half of the program is Michael Rubbo's **The Man Who Can't Stop**, which looks at Francis Sutton's fight to have sewerage turned inland and save the coastline.

The other 8 p.m. program is a Black Airman program: **South Africa — There Is No Crisis**, made only days after the Soweto riots in June last year. It is the latest look at the appalling stain of apartheid in South Africa.

Prisoners will also be given an early screening to coincide with the prisons inquiry now in progress. It will be back soon for an extended season.

We have received a letter from Emile de Antonio who says we can add **Rush to Judgment** to our library. It should arrive at the co-op in two or three weeks, and will be premiered in the cinema.

Other films planned for the future include **Pure S(hit): Mexico '75**, a look at the International Women's Conference, Phil Noyce's **Backroads** and Ken Cameron's **Out of It**, which promises to be one of the top programs this year.

THE MELBOURNE MUSICIANS' UNION

Musico Promotions, the Musicians' Union Agency set up to promote and protect Victoria's 3000 members, was officially opened in November.

The agency is doing good business, particularly in providing bands and artists for receptions, parties and smaller functions. The union has strong contacts with musicians in the classical field as well. Musico is therefore finding worthwhile outlets for string quartets, violinists and woodwind specialists around Melbourne.

The agency is also trying to promote Australian-type bands like The Cobbers, and Country and Western combos like Homestead. Unlike most agencies in town, Musico only charges 10 per cent of the minimum award rate — which means, regardless of the overall fee, the agency's commission is minimal.

Musico has a close relationship with its performers. When an entertainer contacts Musico the agency sends out a representative to listen to the applicant's performance.

It compiles a history on the kind of music they are involved in, the repertoire and the fee required. In this way Musico is able to recommend acts most suitable for prospective employers.

The agency provides backing musicians for some international artists touring Australia as well as entertainers for various hotels, reception centres and clubs. Musico also provides backing music for film scores — from a solo French horn player to a 35-piece symphony orchestra, an organist to a banjo and jug musician.

A disappointment from the agency's point of view is that **Picnic at Hanging Rock**, which won accolades from all and sundry, used background music from overseas.

At the moment Musico Promotions is concentrating on the rock scene, and with much success too — particularly at school functions and smaller hotels and parties.

The other activities of the union's Melbourne branch include a "Keep Music Live" campaign set up to compete with the current trend to use tapes and records in hotels and restaurants instead of live groups.

The union has also arranged for car stickers to be distributed around Australia, advertised in all Australian Hotels Association magazines, and prepared 30-second radio advertisements for use on the top stations throughout the country.

The union magazine, *The Professional Musician*, is now produced by its members.

Any inquiries about Musico Promotions, the "Keep Music Alive" campaign or the union magazine should be addressed to Jazzer Smith, public relations officer, Musicians Union, 65 Wellington Street, Windsor.

ASSOCIATION OF TEACHERS OF FILM AND VIDEO

This association has been well known over the years for its publication of the magazine *Metro*.

Metro has sought to complement *Cinema Papers* by providing a link between educators and the film community.

This year *Metro* will see a number of developments. Special features will explore areas such as the Aboriginals in Australian films, the TV cop shows, Children's films and the Horror film.

All these issues will be examined from the perspective of someone who wishes to educate children and the community in aspects of the visual media.

Contributors to *Metro* will include Peter Hourigan, Tom Ryan and John O'Hara, and for the first time we will offer technical advice to our readers on the purchase of film and video equipment.

A potentially marvellous development this year is the program of ATFAV's Interface Committee. Interface is arranging a series of free film screenings, together with a program of public seminars with important contributors to the film industry.

Cliff Green began the series on April 4 with a seminar on screenwriting. Then on April 14 we held a preview of Ivan Gaal's new parody of image exploitation, **Soft Soap**.

For further information ring Peter Westfield on 347 3833 — ext. 139.

ATFAV has also consolidated its move into the airwaves. Already a regular contributor to 3ZZ's Film Talk, we have taken on an hour of film entertainment on 3CR. You can hear us at 2 p.m. on Saturdays. Forthcoming specials include programs on the Busby Berkeley musicals, Marilyn Monroe and on the films of Edith Piaf.

Cinema Papers readers are welcome to contribute to the program; ring John Doig or Peter Hamilton on 347 3833 — ext. 384.

Film lovers interested in a free residential Film Study course at Lorne during the May vacation should get in touch with Dawn Brown on 347 3833 — ext. 384. Canadian film critic Mark Slade will be taking the course.

Another offer to *Cinema Papers* readers is a direct link with Australian schools and media teachers. If you are involved in a non-profit organization, we will include your brochures in one of our regular mail-outs. Ring us on one of the above numbers.

ASSOCIATION FOR A NATIONAL FILM AND TELEVISION ARCHIVE

New Zealand has made a number of important acquisitions in the film archival area. Thanks to the archive work of its National Film Library, a significant amount of the output of New Zealand's most prolific feature filmmaker, Rudall Hayward, has been located and preserved. Private collectors have also given prints of the Australian films **The Man from Kangaroo** (1920), **A Girl of the Bush** (1921), **Sunshine Sally** (1923) and **The Adventures of Algy** (1925).

During a recent trip to New Zealand, the association's chairman, Graham Shirley, found a North Island collector who has discovered at least four of the six reels of Kenneth Brampton's 1920 feature **Robbery Under Arms**. This is a feature of which Australia's National Film Archive only held a deteriorated and fragmented print.

Early Australian films generally received good distribution around New Zealand, so that with the setting up of a New Zealand national film archive, the chances are that more Australian items may be located, along with some missing landmarks of New Zealand's own film heritage.

There are many parallels between the current state of film archives in New Zealand and Australia. The closest lies in the number of archival organizations and the surprisingly little contact between them. While the collection and preservation of government-produced film have been for some years the responsibility of the National Archive, no organization has ever held the full-time responsibility of collecting and preserving all films made independently in New Zealand since 1896.

Under the managership of Ray Hayes and, since 1974, George Poell, the National Film Library has channelled a good deal of spare time and resources into independent output, and the amount has been remarkable under the circumstances. But in two key respects New Zealand's film archival facilities lag far behind those of Australia: firstly, in not having a national film archive as specifically demarcated; and secondly, in that no organization has ever employed, let alone trained, a film archivist.

That the time for change is long overdue is apparent to the four government bodies concerned in one way or another with the country's archival activity. The start of a re-planning program occurred in late February at a meeting attended by the directors-general of the departments of Internal Affairs (who administer the National Archive), Education and Science (administering the National Film Library), Tourism and Publicity (the National Film Unit) and the Broadcasting Council, representing TV1 and TV2.

The aim of the first of these meetings was to establish priorities and lines of communication between the departments who are either involved in film archival work, or who, like the TV networks, urgently require its upgrading to service their needs.

After this first meeting a steering committee was appointed to advise a direct plan of action. From this point on, at least one of the prime movers behind the meetings, the National Film Library, hopes to see the establishment of a semi-autonomous New Zealand national film archive some time this year.

Three of these four government bodies appear to favor the immediate establishment of government funded semi-autonomous national film archive with its headquarters in Wellington and branch facilities in Christchurch and Auckland.

This situation contrasts with the Australian film archive debate, with the archive association and at least two government organizations' preference for a self-determining national film archive in Sydney and the National Library's aim to retain the existing facility in Canberra.

Though the Australian Film Commission's impending report on national film archives is expected to favor Sydney for the archive's eventual headquarters, the Australian location debate could possibly be further complicated by Sydney vs Melbourne considerations.

The New Zealand archive people have — over their Australian counterparts — the competitive advantage of being few in number, and of all, with one exception (national archives), heading toward a common goal in the archive's location and self-determination. And although building from square one will not seem to the New Zealanders the most apparent of all advantages, their having to do so will be swift and direct compared to the massive plundering, lying together and re-legitimization that needs to occur among the assorted film archives in Australia.

An awareness of the value of film archives existed in New Zealand since 1910, when producers and exhibitors began depositing items with the Dominion Museum. Since then no significant moves were made until the 1950s, when the National Film Library embarked on its occasional program of acquisition and copying.

Since the introduction of television, a relationship has existed between the National Archives and the Broadcasting Council on the preservation of television programs, and the National Film Unit seems to have its own self-appointed preservation responsibility, which includes the copying and storage of random items (e.g. some of the Dominion Museum footage) for which nobody else has taken the initiative.

None of these bodies has been able to offer a regular archival viewing and supply facility. It is this lack, together with the overall lack of archival co-ordination between the responsible organizations, that has resulted in calls for the setting up of a central authority.

In Australia, the archive working party, co-ordinated by the Australian Film Commission, is now completing its report for the Federal government. This report and its outcome will be watched closely by those hoping for the establishment of a national film archive in New Zealand. Undoubtedly the New Zealander's rate of progress will be watched with equal scrutiny, perhaps even envy, from Australia.

AUSTRALIAN FILM AND TELEVISION SCHOOL

OPEN PROGRAM

Changes in the school's video training program this year have resulted in more options being available, including the possibility of night study and of more specialized training.

Video One began as a five-day daytime course in Sydney in October 1975. It covered basic principles and techniques of ½" standard video equipment, including portapak, studio operations and editing. The course was soon running fortnightly and spread to other state capitals and regional centres.

A Video Two course evolved as a conversion course to video for film industry professionals and included more advanced techniques.

These original Video One and Two courses are still being offered this year. There will also be shorter three-day weekend and evening courses covering the different facets of portapak, studio operations and editing in separate courses. The more advanced options include portable U-matic cassette color studio operations, advanced editing and general production.

The Open Program will continue courses in 16mm and 8mm film, animation, computer editing, post-synchronization, production, assisting, continuity and make-up. The third and fourth of the courses in business management for small film companies, covering market budgeting and law, began in February in Sydney and Melbourne.

WOMEN'S COURSE

One of the highlights of the Open Program's 1977 calendar is a course designed to advance the opportunities of women in the film and television industry. The course, which began in March, covers film and video and runs for two week nights and Saturdays for 12 weeks.

For information, times and locations of Open Program courses, contact the Australian Film and Television School, Box 126, PO NORTH RYDE, NSW, 2113, or phone (02) 887 1666. For information on the Women's Course contact Elizabeth Knight at the same address.

FULL TIME PROGRAM

The school endeavors to involve full-time students in the industry by organizing attachments to current film and television productions. The most recent involvement of students include:

Steve Newman — camera department, Gemini Productions; Robyn Coombs — art department, **The Picture Show Man**; John Twig — camera department, **Land of the Morning Calm**; Shaleigh McCarthy — sound department, **Land of the Morning Calm**; Ben Cardillo — assisting the director, **Pig In A Poke** (ABC TV drama); Antek Skolimowski — 2nd assistant, new Polish Film in Warsaw; Sandy Gutman and Sophia Turkiewicz — National Film Board, Montreal; Paul Harmon — Universal Studios, Hollywood; Andrew Lesnie — production department, **The Getting of Wisdom**; and Martha Ansara — camera department, **Love Letters from Teralba Road**.

NATIONAL LIBRARY OF AUSTRALIA

NATIONAL FILM ARCHIVE

The preservation of television videotapes and films, as reported in the January issue of *Cinema Papers*, is now receiving greater attention. Tapes of some important Nine network productions are among recent acquisitions, including several specials featuring entertainers such as Warren Mitchell, Judith Durham, the Vienna Boys' Choir, Dick Emery and Billy Thorpe and the Aztecs.

Programs of an obvious historical nature on personalities such as Cardinal Gilroy and Gough Whitlam are among the acquisitions, along with samples of routine newscasts from ATN7 programming (and deliberately chosen as such).

Among the material received from Australian filmmakers are camera originals of some of Arthur and Corinne Cantrill's earlier productions, and films from Andrew Vial and Andre Fleuren.

The Archive also acquired copies of two important features — **A Town Like Alice** (1957) from Rank and **Exploits Of The Emden** (1928) from collector Henry Davidson in Melbourne. **Emden**, a silent German film partly remade for Australian release, is important because it is the directorial debut of Ken G. Hall — his first and only film before launching Cinesound with **On Our Selection** (1932). Unfortunately the print is incomplete but the Archive already holds some footage segments believed to be from this film and comparisons will now be made.

Acquisitions officer Karen Foley visited Perth, Adelaide and Melbourne and was able to find a number of Australian documentary films from the 1920s and later. She also discussed preservation matters with several TV stations and with the W.A. State Film Archive.

FILM STUDY COLLECTION

Recent acquisitions include Anthony Asquith's **Tell England**, a classic film of the British in World War I featuring a brilliant reconstruction of the ill-fated Gallipoli campaign. Two remarkable works by the Belgian filmmaker Henri Storck — **Easter Island**, a haunting atmospheric film made in 1935, and **Story Of An Unknown Soldier** (1932), a compilation of news footage making a savagely ironic commentary on political chicanery in Europe following World War I — have been acquired.

The Archive also has prints of Alfred Hitchcock's British classic **The 39 Steps** (1935), the complete cinemascope version of Kon Ichikawa's **Tokyo Olympiad**, and the British naval drama **In Which We Serve** by David Lean and Noel Coward.

Among the experimental films are three by the American Pat O'Neill, **Down Wind**, **Saugus Series** and **7362**, and a new film by Bruce Conner, **Crossroads**, which uses found footage of the 1946 U.S. bomb tests at Bikini Atoll to explore the awesome energy of the Atomic bomb.

Three features by Carl Th. Dreyer have also been added: **Ordet**, **Day Of Wrath** and a silent film, **Master Of The House**. All are in 16mm with English captions.

Bookings for these films are now being accepted. For further information contact the Film Study officer, Andrew Pike, on (062) 62 1611.

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New Zealand Report

Continued from P 355

Clint Eastwood's **The Enforcer** took some people by surprise Though not a great film it opened to packed houses and set a new record at en Auckland city theatre It is too early to discuss the returns from **Texi Driver Drive In** and **The Eagle Has Landed** but reports ndcate they will be good

The cinema boom comes at a time when increased revenue is being eroded by high overheads but smaff independent theatre owners are heppy

Late last year Kerridge-Odeon with very little publicity went out on a simultaneous release with **Picnic At Hanging Rock** The film was received with interest and the returns were good but not startling

But many people who saw the film liked it and were talking about it The reviews were good one critic's comment was most favorable and another said Australian film comes of age

We await with interest other Australian films fike **Mad Dog Caddie The Fourth Wish** and **Eliza Fraser**

Film Archives

Film Archives do not exist as such in New Zealand There is vafuable nitrate material slowly decomposing in an old steel and concrete army bunker because the Government does not consider the establishment of a film archive important Besides there is no money available for preservation of these films by copying onto safety film

Other films which were copied years ago and those left to the country by collectors are held somewhere at the National Film Library in Wellington But the staff has no idea what they have Recently vital records associated with films were destroyed because the staff knew nothing about the importance of the product

We can be thankful for the Federation of Film Societies who have now listed most archive material in the National Film Library The federation plans to reopen talks with the Government about the setting up of a responsible body to look after archive material They will be joined in this by the Archives and Records Association of New Zealand who in 1977 will be mounting a major operation for the preservation of films and television programs

At present there is no overall policy governing preservation most of New Zealand's heritage has disappeared and there are no safeguards to ensure that today's films will survive

Film Societies

There are 37 film societies affiliated to the New Zealand Federation of Film Societies This was revealed at the 31st annual conference of the federation and a call was made to all these societies to increase membership this year

The federation expressed satisfaction with the new laws relating to film censorship as a whole and commended the Minister for the speed with which the Bill was dealt

The highlight of the conference was the announcement that the Queen Elizabeth II Arts Council had granted the federation $3000 for the purchase of classic texture films for their permanent library

Foreign embassies are a valuable source of films for societies The French Embassy in particular supply the federation between 10 and 12 features a year to supplement the societies programs

Films on the society circuit this year include **Winslanley** (Britain 1975) **Red Psalm** (Hungary 1972) **The Traitors** (Argentina 1973) **The Office Picnic** (Australia 1972) **Xala** (Senegal 1974) **The Occasional Work of A Female Slave** (West Germany 1974) **Wives** (Norway 1975) and **Fate Organa** (West Germany 1971) ★

Self-Regulation Inquiry

Continued from P 303

Self-regulation has been exalted by the commercial operators as a deterrent to government regulation The first question to be asked is why is self regulation by a private bureaucracy preferable to regulation by a government bureaucracy? There is no evidence whatsoever that in the critical areas discussed self regulation would achieve better television

The issues surrounding the controversial 'family viewing' period in the U S indicate some of the problems

Richard Wiley, chairman of the Federal Communications Commission described his agency's role in the decision on 'family viewing — the time when violent and sexual content is restricted He said that the decision had its roots in the Surgeon-General's study in 1970 72 of television and violence, which supported the argument that television violence leads to aggressiveness in children

Congress demanded FCC action on the issue and the agency asked the industry to consider self-regulatory action

Wiley emphasised that the 'family viewing' reform was adopted voluntarily without any threat of government regulation He cited this decision as evidence that research on the social effects of television can influence both government and industry

Wiley paints a cosy picture, but the record shows that independent stations later negotiated their own deadlines for compliance with 'family viewing' through the office of the FCC chairman But quite apart from the manipulation of the code as an instrument of control is whether the code has resulted in less criticism of television

If the architects of 'family time' had achieved their goals we could expect that attacks by citizen groups and the press, the seminars and speeches denouncing programs would have abated In fact demands for reform have escalated The American Medical Association, the Parent Teachers' Association of America and the National Citizens' Committee for Broadcasting have embarked on national campaigns to curb television violence This is not exactly an endorsement of the effectiveness of self-regulation

Janet Strickland, the third member of the tribunal, has been overseas on a fact-finding mission looking into self regulation in Britain, U S, Canada and Japan Ms Strickland described herself as a political neuter at the time of her appointment An investigation of her itinerary would be revealing Does a political neuter spend time visiting media activist groups and critics on such a fact-finding tour or simply institutionalized regulatory agencies? I don't know the answer, but it's an important question and perhaps someone should ask her some time

While I believe that the implementation of self-regulation, as the Australian broadcasting industry understands it, would perpetuate worst aspects of the status quo, I do not suggest a return to the practices and institution of the ABCB It does not work if the licensing authority regulates the industry These functions must be separated if audience interests are to be served

Most of the recommendations in the Green Report — many of them based on the board's submission — are sound The inquiry, in spite of the controversy which surrounded it, resulted in a document which is the best analysis of the system we have available It is not a front for government manipulation as was expected The criticism which has occurred has stemmed from the Government's deviation from the recommendations in the report and their political meddling in the issues from which they claim they want to be dissociated

Des Foster, the director of the Federation of Australian Radio Broadcasters, has produced a critical assessment charging once more that the Green Report, like other reports, is biased It's an obvious observation, but the only reports the federations don't seem to find biased are the ones they produce Hence their claim for self-regulation They are the only ones it seems who really understand the industry

Of course broadcasters should exercise self-restraint No code can replace a producer's judgment on the point where sex becomes objectionable or violence excessive That responsibility cannot be transferred

But to go all the way with FACTS and FARB, and give them their head is to deny a basic right to the Australian people All individuals and groups with an interest in broadcasting have a right to participate in the setting of standards along with broadcasters It is the Government's responsibility to see that the community of interests is met Once the standards are set then the regulatory or licensing body should see that they are enforced.

Peter White, from the Media Centre at La Trobe University, has suggested to the tribunal that this could be done by a Performance Contract which could be entered into at the time of licence renewal For example, there might be a plan to present one hour per day of material designed for children aged between 5 and 10, that this material will cost $X per hour and that it will be promoted in a particular way

These Performance Contracts would be adequately circulated to interested groups and individuals and hearings would be held to consider the adequacy of the planned contract On the basis of these hearings the renewal authority would have the right to direct that modifications be made in the Performance Contract Renewal of the licence would require the broadcaster to fulfil the Performance Contract Subsequent licence renewal would be contingent on the adequate performance of the previous contract and adequate presentation of a Performance Contract for the next licensing period This is one view and I am sure other submissions will put forward useful ideas.

The bright glare of public scrutiny will bear down on the members of the tribunal during the next three months As a result of the Government's extraordinarily and blatantly partisan behavior, the tribunal has very little credibility at the present time

In **Network**, Howard Beale said to his listeners

> We deal in illusion, man! None of it is true! But you people sit there — all of you — day after day night after night all ages colors creeds We are all you know You are beginning to believe this illusion we are spinning here You are beginning to think the tube is reality and your own lives are unreal You do whatever the tube tells you You dress like the tube you eat like the tube, you raise your children like the tube, you think like the tube
>
> This is mass madness you maniacs! In God's name you people are the real thing! We are the illusions! So turn off this goddamn set! Turn it off right now! Turn it off and leave it off

That remains an option but not a useful or desirable one The object is to improve television

The Senate Committee transcript reports Mr Gyngell as saying

> "I am a salesman primarily and a marketer and if I cannot sell myself and say things positively then I cannot do anything"

Given the problems affecting the Australian television industry, Mr Gyngell will have to do a lot of positive talking if he wants to try and sell to the Australian public the brand of self-regulation the industry is seeking

Meanwhile I wonder which station will buy the television rights to **Network** when it becomes available? ★

Tom Haydon
Continued from P 372

How are you treating it?

As a story of the search to rediscover the Aboriginal It will cover the genocide but also try to take us further The man who is doing the searching is Rhys Jones, a prehistorian at the Australian National University He is from Wales and is obsessed with the vanished Tasmanian society

The film is about something which is no longer there So you can't use dramatization there has to be a chilling sense of the empty land where they once lived At the moment I can see the thread I will be following, though I can't predict what will happen But all the time there will be this sense of something that isn't there

Gordon Glenn and Keith Robertson achieved that sort of effect in the documentary "On the Track of Unknown Animals", where you watch the film for quite a while before you realize you are not going to see what the film is about — so it becomes an exercise in perceptions and memory . . .

That s the kind of idea The story is etched like a negative, you have to look at it in reverse to see what really happened because we can t show what the Aboriginals thought, and we have no Aboriginal record of what they really did We are always having to see them through the eyes of their discoverers

The earliest discoverers were some young French idealists who came to Tasmania in the early 1800s Napoleon had the idea of annexing it and he sent out an expedition And for one brief moment these Frenchmen saw the very image of what Rousseau had been thinking in France about the noble savage For a brief spasm they saw what they expected to see — what Rousseau had dreamed up in a wood outside Paris That was an incredible moment, like a frozen frame of film

All this material . . . the drawings and descriptions have been stored at an archive in Le Havre and we will in fact be discovering some of them in the course of the film The European mind coming in contact with the other extremity of mankind And we will also be discovering our own history Because a few years later the British arrived and started using cannon on them That was the British solution to this problem of perception

Do you think it was deliberate?

What has been deliberate in this country is the effort to forget our own history It hasn't just been forgotten . . . it has been deliberately hidden from people You can go to several sites in Tasmania where the last Aboriginals were taken and where in place after place, they died The buildings have been destroyed, levelled, ploughed over

To rediscover these concentration camps of our recent past you have to go in for painstaking detective work There is an absence of a sense of history in this country that is deliberate

What role does a documentary play in this respect?

To show it, film it, push it right in the faces of people and make them uncomfortable if necessary Not as whimsy — as one television documentary series has been doing — but go to at least a dozen places around Australia and say "In there are buried three or four hundred massacred Aboriginals . . . if you dig around you will find the bones"

That s one way, the other is to unearth our European story not missing out the bootlicking, god fearing, monarch-worshipping status seeking response to being ruled for so long by dear old Britain ★

FILMOGRAPHY

ABC Television Series

1965 **University of the Air** (Producer)
The Case for Conservation (Producer)
Mister Prime Minister (Producer)
1966 **Anzaas Science Congress** (Producer director)

ABC Television Film Documentaries

1968 **The Tulgai Skull** (Producer-director writer)
1969 **Dig a Million Make a Million** (Producer-director writer)
1970 **Casey** (Joint producer director with Neil Munro)

BBC Television Series

1970 72
The British Empire
Episode 1 **Oh the Jubilee** (Producer director writer)
Episode 9 **Beyond the Black Stump** (Producer director writer)
Episode 11 **The Gift of Endless Dreams** (Producer-director-writer)

BBC Television Film Documentaries

1972 **Skipper Pitts Goes to War** (Producer-director writer)
1974 **One Pair of Eyes**
Russell Braddon — Epitaph to a Friendship episode (co writer director)
1975 **Horizon**
The Long, Long Walkabout episode (producer writer director)

STILLS IN THIS ISSUE

Special thanks to:

Network — United Artists
Australian Woman Filmmakers — S A F C Sydney Women s Film Group
John Oenkworth — Clifford Hocking
Donald Sutherland — Robert Schar
O J. Drayden — Grant McClelland
Kennath Loach — Keith Synnott

Bert Deling
Continued from P 319

I didn t think he could make that stick, because there is no legislation that says that a critic of the film censor is not allowed to speak in public, but he said that he would not give television clearance to clips of **Pure Shit** if the agreement wasn't entered into These particular clips had run on the 6 30 news on four television channels in Adelaide at General Exhibition time but Mr Prowse was going to say that they were not suitable for screening at any time in Sydney

My response to that was to say, "Let s go him — this is not something that he has power to do", but the AFC decided we would agree to it The other stipulation that we were supposed to agree to was that I wasn t going to talk about the film itself at all on air I was allowed to talk about drugs, but not about the film We gave those two undertakings to Mr Prowse to get those clips through That was not what I wanted to do but it was the decision that the AFC made because they have to live with Mr Prowse for the next 20 years But his exercise of power is absolutely arbitrary

What we have is a situation where somebody has been given reasonably limitless powers to interpret as best he can and Mr Prowse is doing that within his perception of the role The problem is that he is doing it secretly, with no real check on how he is interpreting the legislation under which he is given power, and, at least for people like me, the experience of the exercise of that power has been fairly disturbing

I don't want this to sound like a specific attack on an individual That individual is in a position where he is being employed to exert his taste, and that is a situation which shouldn t be allowed to occur because even in the best of circumstances we all have blind spots

We are getting situations where the distributors don't bring certain films into this country because they know they wont get through and other films that come in are having certain parts of them removed We are being isolated from types of information which are readily accessible in other western capitalist countries So the rest of the world moves on, while we tend to wallow in this comfortable 1950s kind of space

What are your current projects?

I have just written a script with Rod Bishop about the way the press functions in this community We have chosen three examples of the press a traditional big-city newspaper, a collective like the one that used to put out the *Digger*, and a third based around a small community newspaper It's also a really interesting film for me, because it s autobiographical — it's about the changes in the way that men and women relate — which has been the major input to my life over the past couple of years It s also about the media in Australia, which has been an ongoing obsession since God knows when Rod Bishop will direct it, and I'll produce it

I will probably do that as soon as I finish the script that I am writing at the moment which is a comedy about going mad in Australia — about the society that causes you to go mad and about the role of the family

One of the things that interests me most is the role of matriarchy in this community It's also about cultural oppression, about how you take away people s minds and you re-program them with the mind processes of the colonizing nation, and you don t have to worry any more about radical politics It's also a comedy about the awakening of political consciousness in one person

I am writing it with a guy called Jay Bland, from Adelaide and a lot of this stuff comes out of his life

After that I hope to write a road movie with David Elfick, set in Byron Bay in Sydney, about a character who is trying to make it in the rock and roll industry It s about travelling, moving in Australia, and about living just outside the law, and how if you live just outside the law and keep on moving you are caught

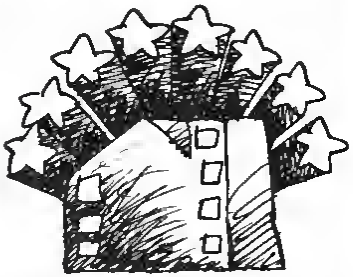
Who do you see as your major influences?

Well that's two questions really In terms of filmmakers the influences are really traditional ones Renoir is the greatest filmmaker that I have ever experienced, Pontecorvo Rossi — I think **The Context** is a staggering film, Cassavetes, for his love of people and his absolute commitment to the actor and the emotional and total disinterest in the technical part, and Altman because he doesn t give a fuck — he is going to do it absolutely personally and he will do it as long as he can, and then he will walk away

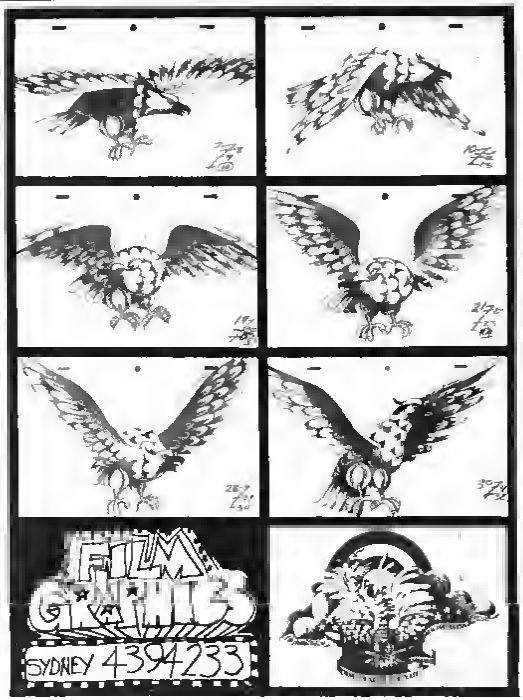
Most of my thinking inputs are also traditional I am a child of my time, and tend to be polarized You have these icy rationalists, like Burroughs, who I am really attracted to, and Baba Ram Das has been an amazingly strong influence on me

But the greatest influence on my life and who I am and the way I think, and has stopped me seeing myself as someone who not only thinks but also as someone who feels and cares, and who can talk about his emotions and feel them and be unashamed of them, is the woman that I live with She is the person who has turned me from being a compulsive, rational, achieving, cold alienated male, like most men, into someone who is trying not to be that — which is the major chore in my life Filmmaking is second ★

There's a whole new system in operation at The Film House. We're called it 'The Directors' Workshop', and it offers you the specialized talents of eight top-flight directors = Pablo Albers, Igor Auzins, Don Crombie, Ross Dimsey, Peter Purvis, Fred Schepisi, David Stevens & Simon Wincer; with the Film House's full production back-up services for Commercials, Documentaries and features.



The Film Directors' Workshop. It's a whole new system and it's in operation now at The Film House Pty Ltd 272 George Street Fitzroy 3065. Telephone 419 4100.



Piero Tosi
Continued from P 323

It must be terrible for a costume designer to see an old, possibly deteriorated copy of his films . . .

Ah, such as when I saw **Il Gattopardo** . . . I was horrified thinking of all the work we put into the colors for the ball . . . and in the end all you could see was the black of the men's evening tails, but all the colors were a mess. Then, later when I saw it again after seven years, it seemed rather beautiful. But at the time it was a disappointment.

We took a whole day to show Guiseppe Rotunno, the cameraman, what a candlelit ballroom of that period should look like. All the rooms of the Palazzo Ganci were lit with candelabras. Chandeliers were everywhere . . . there was an incredible magic about it. A golden aura rested on every object, the characters, on the rehearsals of the entrance of the families, an emotional day full of beauty and magic. It was a real Proustian day. Then, the reality of film which is a mechanical means of rendering color as it can . . .

The black and white had more magic, I must say, because it left more room for imagination. Then there was more possibility for inventiveness on the part of the cameraman and the set designer. Color has imposed limits on photography. Think of Sternberg. How could you imagine his films in color? They would be horrible. Today color is an ignoble X-ray of reality.

Visconti was fairly fussy. All the objects, all the furniture had to be authentic . . .

It's true that Visconti was very demanding, but he was so in the positive sense, because if something has in fact to be a certain thing, you can't use something else instead, especially if it's in the foreground. Louis Jovert said, when he did Moliere: 'A lace handkerchief can't be made of paper' and this holds for film.

As regards costumes, it's certainly one of my requirements. For a costume to be alive and credible it must be real — there's no getting around it. It has to be more real than real. And not only that. It has to be in keeping with the person wearing it, in the psychological sense. A costume shouldn't just cover or decorate an actor, it must help him create a character — or a situation. So it has to be made properly, it can't be something improvised or decorative alone, as in a cabaret.

"L'Innocente", the last film by Visconti, is set in a period when fashion was transitory, the 1890s . . .

Yes, right at the end of the culisson of the 1800s and there were the last traces of the fashion that had lasted from the 1700s until the end of the 1800s. Then a year later it disappeared altogether. The fashion becomes softer, fuller. The line, even though it is one of transition, is a very beautiful one which became an extremely simple, essential line.

It's a difficult one, however, because it required a particular long physique, an extremely lean figure, dry, with vertical lines. When I did the research for Proust I found pictures of that line of extraordinary elegance and beauty. And all this was swept away within the space of a few years. Between 1888 and 1890 everything went.

And when the fashion changes, so do physical characteristics. Take the example of the ideal woman of the 1950s — let's say Marilyn Monroe, Sophia Loren or Brigitte Bardot who were the ideal physical types of that era. Well today you can't find a figure that you could reconstruct like that. Today a woman wears a shoe of at least size 39 or 40 or even more. When I began working 27 years ago, the largest size worn by a woman was 38. A woman with a shoe size of 38 was considered a monster.

So the physique of an actor should also correspond to the ideal of the year in which the film is set . . .

Oh yes, but that's tremendously difficult. In fact, if you can't find this, then you can't achieve a credible result.

Do you prefer to make costumes for any particular era?

No, it is the story which has to inspire me — a world which I have to like. I start there. If you can like the characters, that the story is set in the 1800s or the 1900s is relatively unimportant.

What usually happens to the costumes after the film is finished?

They are returned to the wardrobe to be used in other films — crowd scenes, or the background. At least that's what is done in Italy. Hardly ever abroad.

However, you don't use costumes from your previous films. You always create new ones . . .

Unfortunately, yes. I always happen to deal with films where I can't because the era or the place is different. However, others use them. The costumes of **Il Gattopardo** are to be seen in **Traviate** in Monaco, Britain, France and Italy. ★

Letters

Questions on notice

Dear Sir

The petty viciousness that has characterized Canberra parliamentary politics since Malcolm Fraser became leader of the Liberal Party has manifested itself in a number of odd and increasingly alarming ways. Most concrete is the new sense of snooping that has developed. As a result, all sorts of pockets of government and administrative activity and expenditure are now being poked into.

They include such things as the expense of maintaining the Governor General in a lifestyle to which he has undoubtedly become ruinly accustomed, the overtime paid to Fraser's staff, the retirement benefits of former Prime Ministers, costs and numbers of overseas junkets and so on. Film fans have not been left out.

For that group, the most intriguing matters relate to a series of questions placed on the House of Representatives Notice Paper by Ralph Jacobi, a South Australian M.P.

Amid a mixed bag of matters relating to the big spending arts organizations (Australian Ballet, etc) are the following posers:

- What funds have been granted by the Australian government to the Australian Film Institute based in Melbourne during the past five years, and for what purposes have these grants been made?
- Is it a fact that employees, agents and persons otherwise connected with the Australian Film Institute have used theatres under its control, which are in receipt of operating subsidies from the Australian government, for the purpose of the presentation of foreign films which are beneficially owned by those persons?
- Have funds granted to the Australian Film Institute been granted for the production, presentation and promotion of Australian films?
- How have these funds been utilized during the past five years and on what terms have they been granted?
- What has been the degree of commercial success of films financed by the funds granted by the Government to the Australian Film Institute?
- What films have received financial assistance from the Government either directly or indirectly in the past five years and what were the terms of the provisions of these funds?
- What moneys have been lent by the Government directly or indirectly for film production in the past five years, and what moneys have been repaid to date?
- Who has received the proceeds of film box office successes which have been produced in Australia, and what was the amount received by (a) the producers, (b) the directors, (c) the actors, (d) the distributors and (e) the exhibitors.

Questions like these take the public servants an enormous amount of their time to ferret out the information, especially when the answers involve getting information from temperamental and independent organizations like the AFI and AFC.

Jacobi, too, may have made a tactical mistake if he is really serious about getting answers. (Sometimes an M.P. may only place the question on the Notice Paper for its embarrassment value of staying there unanswered.) He has lumped all the questions together under one number, 1694, and gathering the information to answer all of its parts would probably take six months. Then, of course, the Minister to whom it is addressed need not provide the answer if he decides against giving out the information.

At present the whole purpose of the exercise remains obscure. Jacobi has not been known as either an advocate or an antagonist of the Australian film industry. Whether he has embarked on some muckraking on the basis of information he has already acquired, or whether it is a new found interest, or he just wants to know on behalf of a constituent, is of course a matter of conjecture. Whether he will prove to be on the side of the angels remains to be seen.

In the meantime, the questions remain on the Notice Paper and will lie dormant until an answer is provided or until the estimates debates come up next May — debates which provide the only opportunity for hard-nosed probing of government expenditure.

Jacobi's questions do at least come from a member of the party responsible for the massive increases in spending on film which led to the expanded (and still expanding) activities of film funding bodies. Not so Mr David Jull, a newly arrived deep Northerner, who would seem to have some information for which he would like confirmation on the public record. Mr Jull has asked the following question (1815):

Is the Film and Television School producing a film covering a number of the issues raised in the Green Report? If so,

(a) What are the objectives for such an exercise.
(b) Who will be scripting and directing the production.
(c) Who will be participating in front of the camera.
(d) Does the school intend to sell or distribute the finished product, and
(e) Is this film being funded entirely by the school from its normal appropriation?

One would have thought it would be easier to get the information requested here by a letter, particularly as Parliament would not be sitting for a couple of months now and the answer, if it is forthcoming, would have to wait until Hansard starts reappearing.

It would be easy for M.P.s to turn arts funding bodies into bete noires once more. The Liberal Party made a successful exercise out of such activity during 1975. Once the ball starts rolling and the newspapers have an off day and need some political titbits, it would not be hard to turn the whole question into some form of intellectual-bashing which usually goes like a house on fire with large chunks of the electorate. Once that starts, most local members fall into line and the few brave ones who want to point the truth about the still infinitesimal nature of arts funding in relation to total expenditure usually find themselves pissing in the wind and regretfully shut up.

Whether we are seeing the beginnings of a well-orchestrated campaign remains moot. If so, however, just remember that nobody orchestrates a campaign in Australian politics today as well as the Lynchs, Frasers and Bjelke-Petersens.

Anonymous
Canberra

Newsletter

Dear Sir

At the 1975 Tertiary Screen Education Association seminar in Melbourne, some people who were engaged in teaching and/or research concerning the Australian film industry decided to keep in contact through an occasional newsletter.

Information being circulated concerns film supply, news of current research, books and theses in preparation, and anything else that people want others to know about.

There are now more than 40 names on the informal mailing list, including academics, writers, journalists, students, film producers and others. Those interested in becoming a part of the scheme may forward their names, addresses and brief details of their current teaching and current and past research to Ina Bertrand, Media Centre, La Trobe University, Bundoora, Vic. 3083.

Ina Bertrand
Melbourne

Astonished

Dear Sir

I was astonished to read in *Cinema Papers* issue 10, Scott Murray's contemptuous one paragraph dismissal of Lina Wertmuller's **Seven Beauties**.

Any film by a former assistant to Fellini deserves less shoddy treatment. I consider it to be one of the best films I have seen this year. I am not the only one — *Time* magazine devoted a whole page to the film and director.

It is both funny and moving, with a superb performance by Giancarlo Giannini which alone would make the film worth seeing more than once.

As for giving the atrocities of World War 2 a rest, Mr Murray should remember that those who fail to learn from the mistakes of the past are condemned to repeat them.

David B. Dumble
Melbourne

Warning

Dear Sir

I read with interest the reply of Wes Loney, chairman of the Motion Picture Distributors Association, and the reply to Mr Loney's comments by Ransom Stoddard.

I agree with Mr Stoddard when he sums up the situation: "Have any real changes occurred at all?" It is true to say that the Trade Practices Act did have a certain scare value in the early stages, but the MPDA have long since employed top legal advice and is convinced that it can carry on in most practices — avoiding areas of contention and adopting a low key profile.

Mr Loney's reply does evidence that matter as it is naive to the point of embarrassment. Or is it an attempt to gloss over the true situation in a masterful exercise in diplomacy?

I would warn any independent exhibitor operating outside the mainstream of release that these times are not opportune to rock the boat. Refer to the Trade Practices case of Top Performance Motors vs Ira Berk (Queensland), whereby the applicant sought injunction to restrain respondent from terminating its dealers franchise. In judgement the application did fail with evidence showing that the respondent was grossly dissatisfied with the applicant's performance as a dealer.

In the same way any exhibitor could be deemed as unsatisfactory by joint MPDA decision or by MPDA selection of a single corporate member. Such a decision could be arrived at by loose interpretation of rights exercised under the NSW Standard Form of Contract or under agreements entered into with exhibitor associations in other states.

Exhibitors cannot afford to run the risk of being cut off from the supply of films of any one distributor. Particularly so since this year will see an extreme shortage of top grossing viable product coupled up with a discerning, fussy public. I am saddened that the film industry and the Trade Practices Act are being used as a forum for intellectual ping pong. Let the intellectuals argue on; for myself I am off to get a suntan.

Phillip W. Doyle
Kogarah

The author is the managing director of MECCA theatres.

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Australian Film Producer Precedant 8A

Continued from P. 325

NOW THIS AGREEMENT WITNESSETH

1. DEFINITIONS AND INTERPRETATION

1.1 IN this agreement the following expressions shall unless the context otherwise requires be interpreted as follows:

(a) "Interest" means an interest in the Copyright means an undivided equitable share therein.

(b) "completion date" refers to the date of screening of the final answer print of the Film.

(c) "Copyright" means the copyright subsisting in each part of the work in the Film or such part or portion of that copyright as has not been assigned or otherwise absolutely disposed of pursuant to Clause 11 and includes the Film and rights thereto but does not include the copyright in the script or the copyright in the scenario or shooting script from which the Film is produced nor does it include any design rights or goodwill or any right in the words ... trade mark style or business name.

(d) "Gross Proceeds" includes all or any of the following:

(i) All or any moneys received by the Production Company (or by the AFC as its agent) from marketing the copyright pursuant to Clause 11 hereof.

(ii) All or any moneys received by the Production Company (or by the AFC as its agent) pursuant to Clause 11 hereof.

(iii) All or any moneys paid out under any policy of insurance of the Production Company and/or the Investors in the Film or its production.

(iv) All or any moneys received from the sale of any of the Production Assets.

(v) All or any moneys receivable from the exploitation of merchandising rights.

(vi) All or any moneys recovered by way of awards prizes subsidies in respect of the Film or the marketing thereof but excluding awards and prizes made to individuals for contributions of merit in making the film.

Net of any withholding tax, distributor or exhibitor's commission or other deduction which is made at source or made prior to such receipt or recovery.

(e) "Net Proceeds" means gross proceeds less the expenses mentioned in clause 12.1(a) hereof.

(f) "Investors" means each and all persons who prior to completion of the Film agree with the Production Company with the prior written consent of the AFC to pay or provide money or services to the Production Company to purchase beneficial interests in the Copyright and includes the AFC but does not include any person who only lends or gives money for the production. Any one of the Investors is referred to as "an Investor".

(g) "Investments" means the respective amounts actually paid or provided to the Production Company by the Investors pursuant to this Deed as consideration for the purchase of beneficial interests in the copyright but does not include any amount which is lent or given to the Production Company (whether or not the amount lent or given is applied by the Production Company toward the production costs) and in relation to each investment "investment" has a corresponding meaning.

(h) "Marketing" includes all or any of promoting, advertising, selling, assigning, licensing, hiring, distributing, exhibiting, televising and screening; references to marketing the Copyright includes references to the marketing of any element or part or constituent right included in the Copyright and references to marketing the Film shall be understood as references to marketing the Copyright.

(i) "Production Assets" means any equipment goods materials or other tangible assets (other than the Film) acquired and paid for by the Production Company the payment of which forms part of the cost of production.

1.2 IN the interpretation of this agreement:

(a) Clause headings shall be disregarded.

(b) Unless the context otherwise requires, words importing the singular shall include the plural and vice versa.

(c) Unless the context otherwise requires words importing the masculine shall include the feminine and neuter genders.

(d) Expressions shall have the same meaning as in the Copyright Act 1968.

2. SCRIPT AND MUSIC

2.1 THE Production Company covenants with the Investors as follows:

(a) That it has commissioned or will commission a composer or composers to write a manuscript comprising music and/or lyrics which when played will constitute a significant proportion of the music embodied in the sound track of the Film (hereinafter called "the Manuscript").

(b) That the Production Company is (or will be) in respect of the manuscript the beneficial owner (of the full nature of the copyright) in the script and manuscript respectively of the sole and exclusive world wide rights to reproduce the script and adaptations thereof by means of a cinematograph film and to embody the manuscript and adaptations thereof when played in the soundtrack of a cinematograph film and will have (subject to any rights that may be vested in APRA Limited or similar associations or bodies in other countries of the world) the exclusive right to do all or any of the following acts in respect of any film made in pursuant of the aforementioned rights:

(i) to make a copy of the said Film;

(ii) to cause the said film in so far as it consists of visual images to be seen in public or in so far as it consists of sounds to be heard in public;

(iii) to broadcast the said film;

(iv) to cause the said film to be transmitted to subscribers to a diffusion service.

The aforesaid right to make a copy of the said film is subject to the exclusion of the right to make a copy of the said film for selling, letting on hire or exposing for sale or hire to the public of the said copy for the purpose of private viewing by members of the public.

(c) That the Production Company hereby assigns absolutely to the Investors the whole of its rights mentioned in 2.1(b) hereof until the completion date.

(d) That the script and manuscript do not in any way infringe the copyright of any person, firm or corporation.

(e) That no part of the Script or manuscript is or contains libellous defamation or invasion of privacy of any person, firm or corporation.

(f) That the Production Company's conduct in respect of the script and manuscript has not and will not constitute the tort of passing off or unfair competition.

(g) That the Production Company has not encumbered mortgaged or otherwise charged the script or manuscript in any manner (and shall not do without the prior consent of the AFC).

2.2 THE Investors hereby grant to the Production Company the exclusive license of all the Investors' rights to the Assignment mentioned in clause 2.1(c) hereof PROVIDED THAT if any of the events mentioned in clause 5.11 and 5.12 shall occur the exclusive license hereby granted to the Production Company shall cease forthwith.

2.3 THE Production Company shall at any time and from time to time hereafter at the request of an Investor and at the Production Company's expense execute and do all such acts and things as may be necessary in order more effectually to vest in or assure to or enforce for the benefit of the Production Company the rights in the script and manuscript.

2.4 THE Production Company hereby indemnifies the Investors against all actions suits proceedings claims or demands made against them or any of them by reason of anything contained in the script or manuscript constituting an infringement of copyright or being defamatory and any conduct of the Production Company in relation to the script or manuscript constituting passing off or unfair competition or invasion of privacy and against all costs, damages or expenses incurred in defending and/or settling any such actions, suits, proceedings, claims or demands.

3. CAST AND CREW

3.1 THE Production Company covenants with all the other parties hereto that the Production Company has secured for the production the services of the principal cast and crew detailed in the Schedule hereto and that no change will be made in such principal cast or crew without the prior consent of the Investors which consent shall not be unreasonably withheld.

4. BANK ACCOUNTS

4.1 UPON the execution hereof the Production Company will have established a trust bank account in the of the entitled Account into which all moneys to be expended in the Production of the film from the date hereof shall be paid (hereinafter called "the No. 1 Account").

4.2 THE account shall be operated only on the joint signatures of a nominee of the AFC and a nominee of the Production Company.

4.3 EACH Investor shall upon the signing hereof pay into the No. 1 Account the amount specified in Schedule hereto.

4.4 NO party hereto or its nominee shall be obliged to sign any cheque withdrawing moneys from the No. 1 Account at times when payments due and payable pursuant to the said Cash Flow timetable have not been paid into the No. 1 Account.

4.5 ALL moneys in the No. 1 Account shall be held on trust and applied in accordance with the Budget.

4.6 THE parties hereto agree that on the day fourteen days before commencement of principal photography the sum of $ shall be paid from the No. 1 Account into the Production Company's bank account at the Branch entitled (hereinafter called "No. 2 Account") only if the AFC is satisfied after examination of reports made in accordance with the requirements of Clause 5.9(a) hereof that the film will be completed within the budgeted cost then on each Friday during the shooting period scheduled in accordance herewith following the Wednesday report moneys shall be paid from the No. 1 Account to the No. 2 Account to bring the credit balance of the latter to the sum of $.

4.7 THE Production Company covenants with each of the other parties to expend moneys in the No. 2 Account in such manner as to comply with the requirements of paragraph 5 hereof.

4.8 UNTIL all moneys are paid out of the No. 1 Account in accordance with this Deed funds in the No. 1 Account in the proportion that the whole of the moneys paid by the Investor into the No. 1 Account from time to time bears to the whole of the moneys paid into the No. 1 Account shall remain the property of those Investors and any investment thereof and the application of any income from such investment shall be dictated by those Investors subject to Clause 4.5 above. Any funds in the No. 1 Account not required from time to time to comply with the said Budget may be invested with the consent of the Commission in any investment authorised for the investment of Trust Funds and the income therefrom shall belong to the Investors as provided in this clause.

4.9 PAYMENTS of the various contributions from the No. 1 Account shall be the consideration for the respective Investor's purchase of a beneficial interest in the Copyright of the Film as herein provided and all such payments shall be deemed to be made in proportion to the interest of each Investor in the said Account.

4.10 IF the Production is completed at a total cash cost below the sum of the Investments and the purchase moneys in other such cash production costs have been made the balance of investments then remaining shall be expended in marketing the Film.

4.11 SUBJECT to the firstmentioned provision in Clause 17.1 hereof if the Investors determine to terminate the production pursuant to the powers conferred on them by Clause 5.11 hereof any balances in the No. 1 Account and the No. 2 Account shall be paid to the Investors in the proportions mentioned in Clause 4.9 hereof.

4.12 IF on a vote in accordance with Clause 17.1 hereof on whether the production should be completed by the Investors a majority of Investors favour termination while the minority express a wish or intention to buy out the majority the majority Investors may immediately withdraw their respective shares from the No. 1 Account and the Production Company shall pay the majority Investors from the said No. 1 Account each in the proportions mentioned in Clause 4.8 hereof.

4.13 IF in the circumstances mentioned in 4.10 hereof the minority Investors subsequently elect to continue the production of the film they shall be paid the moneys remaining in the No. 1 Account and the No. 2 Account according to the payment of cash pursuant to Clause 4.8 hereof.

5A. CLEARANCES

5A.1 NO less than three (3) weeks before the commencement of principal photography the Production Company shall prepare a list of all personnel to be employed in the production of the film and shall immediately furnish the said lists details and particulars to the AFC. No less than two (2) weeks before the commencement of principal photography the relevant list shall be furnished to the relevant Trade Union. The Production Company covenants with the Investors to notify the AFC and the relevant Trade Union immediately of any name of the said list subsequently altered.

5A.2 THE Production Company covenants with the Investors:

(a) to observe the requirements of any award relevant to the terms and conditions of which persons will be employed or otherwise contracted in connection with the production of the film;

(b) to obtain authorisations, permissions, agreements, licences or clearances required by common law or any Federal, State or Local Government law or ordinance to employ any location used or proposed to be used in the film;

(c) to obtain any authorisation, permits, agreements, licences or clearances required to employ any of the cast or crew by common law or by any Federal, State or Local Government law or ordinance;

(d) not to knowingly commit any breach of any Federal or State legislation or any regulation made pursuant thereto.

5. PRODUCTION

5.1 FOLLOWING the execution hereof the Production Company shall as soon as practicable proceed with the production of the Film using to direct the film and using the script as the screenplay therefor and the manuscript as the principal musical content embodied in the sound track thereof and using the services of the principal cast and crew as aforesaid. No major thematic amendment or variation shall be made in reproducing the script by means of the Film without the prior written consent of the Investors.

5.2 THE Production Company shall use its best endeavours to produce the film in accordance with the Budget and Cash Flow Timetable in the Schedule hereto provided that it is acknowledged by the Investors that the exigencies of film production may require more expenditure on some items and less on other items than is provided for in the Budget and that the Production Company shall have a reasonable discretion in transferring expenditure to allocate moneys between individual budget classifications but not in such a manner that the overall cost of the film exceeds the Budget unless the AFC gives its prior written consent thereto.

5.3 THE Production Company shall make the Film strictly in accordance with the Production Particulars contained in the Schedule hereto.

5.4 SUBJECT to Clause 5.2 hereof the Production Company shall use its best endeavours to produce the Film in accordance with the first class technical and artistic standard so that the Film is of a quality suitable for public exhibition in first class cinemas in Australia and overseas.

5.5 THE Production Company shall give persons nominated by an Investor access at the sets at all reasonable times with the prior approval of the Production Company's production manager (which approval shall not be unreasonably withheld) and shall give such persons whatever information those persons may from time to time reasonably request concerning the progress of the production. The Investors shall be given an opportunity to view a double head screening of the film.

5.6 THE name of the Film shall not be altered from without the Production Company first seeking the Investors' opinion of the proposed name.

5.7 IN all positives and negatives of the Film AFC shall be given the appropriate credits to be settled by mutual agreement between AFC and the Production Company.

5.8 ON the execution hereof the Production Company shall hand to the AFC an irrevocable written direction addressed to a laboratory instructing the said laboratory as follows:

(a) To hold the negative of the Film and any parts thereof from time to time in the possession of the Production Company together with film exposed by or on the direction of the Production Company.

(b) To allow no person other than the authorised representatives of AFC or of the Production Company or any of them to handle or inspect the Film.

(c) Not to make copies of the Film unless directed so to do in writing signed on behalf of the Investors.

Nothing in the foregoing may operate so as to interfere with the Production Company's usual production procedures.

5.9 FOLLOWING the execution of this Deed until the completion date the Production Company shall furnish to the AFC every Wednesday until the completion of principal photography and thereafter every second Wednesday a report containing the following information:

(a) The cost of production incurred by the Production Company during the preceding seven or fourteen days respectively including daily production reports for the period until completion of principal photography.

(b) Any reallocations of expenditure of budgeted items made pursuant to the acknowledgement mentioned in the proviso to clause 5.2 hereof.

(c) An estimate of costs to complete the film.

(d) Details of the progress of the production during the preceding seven or fourteen days respectively including a report on personnel, filming and generally on the problems (if any) and progress of the film.

5.10 WITHIN three months after completion of the production, the Production Company shall send to each Investor a Final Report on the Production audited by a firm of accountants approved in writing by the AFC summarising the total production costs incurred and the amounts paid from the Account in respect of those costs and specifying the resulting percentage beneficial interests of the Investors in the Copyright. Such Final Report shall also include a statement of the Production Company's wishes with regard to the application (towards the initial marketing of the Film) of any funds still remaining in the Account.

DEFAULT BY THE PRODUCTION COMPANY

5.11 THE parties hereto agree that if the Production Company breaches any term condition warranty duty or obligation made by it or required to be observed by it hereunder and remains in breach fourteen (14) days after being notified in writing by the AFC to remedy such breach or on the happening of any of the events mentioned in Clause 5.12 hereof, the Production Company shall immediately cease to have the right but not the obligation to complete the Film and for that purpose shall be subrogated to the rights of the Production Company.

5.12 ON the happening of any of the following events the Investors shall not be obliged to pay any further moneys into the Account:

(a) If the Production Company enters into a Deed of Arrangement or Deed of Assignment or compromise under the provisions of the Companies Act; or

(b) If an order is made for the winding up of the Production Company; or

(c) If a receiver is appointed to the Production Company; or

(d) If the Production Company is placed under official management; or

(e) If the controlling shareholding of the Production Company is altered in any manner whatsoever without the prior consent in writing of the Investors which consent shall not be unreasonably withheld including but without limiting the generality of the foregoing by the creation of a new class of shares, the introduction of a new shareholder, the issue of further shares by an existing shareholder or the sale or relinquishment of shares by a shareholder.

5.13 IF any of the events or occurrences mentioned in Clauses 5.11 and 5.12 hereof shall occur all the Production Company's powers and functions pursuant to Clause 11 shall immediately vest in the Investors.

6. THE FILM

6.1 THE Production Company covenants with the Investors as follows:

(a) That it will not authorise or permit the copyright of any person, firm or corporation (other than the Production Company and those claiming through or deriving title therefrom) to be infringed in any part of the world by:

(i) making any article or thing in which the visual images or sounds comprising the Film are embodied;

(ii) causing the Film insofar as it consists of visual images, to be seen in public or insofar as it consists of sounds, to be heard in public;

(iii) broadcasting the Film; or

(iv) causing the Film to be transmitted to subscribers to a diffusion service.

(b) That no part of the Film will be libellous or defamatory or an invasion of privacy of any person, firm or corporation.

(c) That its conduct with the Film will not constitute passing off or unfair competition.

6.2 THE Production Company hereby indemnifies the Investors against all actions suits proceedings claims or demands made against them or any of them by reason of any of the actions listed in (a) above constituting an infringement of any Copyright or by reason of any part of the Film being defamatory or being or containing an invasion of privacy or by reason of the Production Company's conduct in relation to the Film or the production thereof constituting passing off or unfair competition and against all costs, damages or expenses incurred in defending and/or settling any such actions, suits, proceedings, claims or demands.

7. INSURANCE

7.1 THE Production Company covenants with the Investors that it shall effect the following insurances upon competitive terms:

(a) Insure all film (both positive and negative), machinery, costumes, props, properties, lights and other articles of storage used in or about the production of the Film against loss or malicious or accidental damage including by fire, theft, lightning, storm and tempest.

(b) Take out a policy or policies for each member of the principal cast and crew named whose name is set out in the fourth schedule hereto against accidents, sickness or death for such sums as may be agreed between the parties and the Production Company and in the event of failure of agreement for such sums as the AFC shall specify.

(c) Take out a policy or policies for the insurance formerly known as "film taking insurance" and insurance against faulty stock and processing and insurance.

(d) Effect such supplementary insurance cover as the AFC may reasonably require and without limiting the generality of the foregoing

take out necessary workers compensation insurance in relation to all persons employed by the Production Company in or about the production of the Film.

7.2 ALL insurances shall be in the full insurable value thereof as accepted by the parties hereto. All insurances shall be taken out in such office or offices as shall have been approved in writing by the AFC and such approval shall not be unreasonably withheld.

7.3 ALL policies of insurance shall state that the proceeds of all claims shall be paid to the AFC and the AFC covenants with the parties hereto to apply the proceeds of such insurances first in payment of all costs and expenses in making claims and receiving and processing the proceeds of such claim or claims second in the manner and order prescribed for the disbursement of Gross Proceeds in Clause 12.1 hereof.

7.4 THE Production Company covenants with the Investors as follows:

(a) That it will maintain the insurances referred to in this Clause unless otherwise directed by the AFC in writing PROVIDED HOWEVER THAT (i) and (ii) of the following shall be maintained until the completion of all shooting only and (iii) shall be maintained until the completion date:
   (i) the insurances of machinery costumes props cameras lights and all other chattels and moving film both positive and negative; and
   (ii) the insurances mentioned in 7.1(e) of this clause; and
   (iii) [illegible] cast [illegible] insurance.

(b) Shall effect the insurance referred to in this Clause through such insurance broker or company as shall be approved by the parties from time to time; and

(c) That it shall produce to the parties upon demand all receipts for payments of premium in respect of all or any of the insurances referred to in this Clause 7; and

(d) Upon default by the Production Company in effecting any of the insurances herein set forth the parties [illegible] effect such insurances on behalf of the Production Company and all premiums and other moneys expended by a party for such insurances shall be paid to such party paying the same by the Production Company upon demand.

and wherever in this Clause AFC appears to have any right duty power or obligation the same will be exercised by AFC for the purpose of this Clause as agent for the Investors.

8 BUDGET VARIATIONS

8.1 THE Production Company covenants with the Investors not to enter into any arrangement for obtaining finance to complete or market the Film which would have the effect of diminishing the equity each Investor would have in the Copyright of the Film if it were completed in accordance with the provisions hereof for the sum of

($) cash.

8.2 IF after [illegible] weeks from the commencement of principal photography it appears to the AFC that the Budget will be exceeded by $33,000.00 the AFC may require the Production Company to reduce expenditure on certain specified elements of expenditure referred to in such weekly summaries clearly [illegible] by what amount such reduction is to be made if such delay or excessive expenditure is due to the default of the Production Company.

8.3 THE AFC covenants with the other parties hereto that in the event that the budgeted amount is exceeded and further moneys are required to complete the Film the AFC shall advance moneys to a maximum of DOLLARS ($) to be applied for the purposes of completion of the Film and each party hereto agrees that any moneys so paid by the AFC shall be repaid in priority to all moneys payable pursuant to sub-clause 12.1(c) hereof and bear interest at the rate of nine and one half percentum (9.5%) per annum on the first DOLLARS ($) thereof and at the rate of twelve per centum (12%) per annum on any sum provided in excess thereof.

8.4 REDUCTION OF PRODUCTION COMPANY'S EQUITY

In the event that the actual cost of producing the Film exceeds the budgeted cost AND in the event that the AFC or any other Investor agrees with the Production Company to provide funds sufficient to complete the production of the Film the Production Company agrees with the Investors hereto that the provisions of Clause 10.1 hereof shall be amended so that the respective undivided shares of the copyright assigned to the Production Company pursuant thereto shall be reduced according to the following formula:

Budget Exceeded by	Reduction in Percentage of Undivided Share of each Investor assigned Pursuant to Clause 10.1 hereof
10%	Nil
11% to 40%	One-half percent for every one percent over ten percent
41%	One-quarter percent for every additional 1% over 41%

8.5 THE parties hereto agree that in determining the extent which the budget has been exceeded for the purposes of clause 8.4 hereof any expenditure incurred by the Production Company as a result of circumstances not reasonably foreseeable by the Production Company shall not be included in the actual expenditure and such circumstances shall include but not be limited to —

Acts of God fire earthquake unavoidable accident flood epidemic public disorder strike or other labour controversy riot civil disturbance act of public enemy embargo war or by any ordinance or law of any Federal State municipal or other legally constituted authority hereafter promulgated.

PROVIDED THAT the foregoing shall not apply to strikes or other controversy which in the AFC's opinion are caused in part or whole by the failure of the Production Company to observe any covenant or obligation to be observed by it pursuant to the terms of clause 5A hereof.

9 OWNERSHIP OF THE FILM

9.1 UPON completion of the Film, subject to any prior interest subsisting by way of mortgage or charge created with the prior written consent of the AFC the Copyright shall be held and owned as follows:

(a) The legal title to the Copyright shall be held by the Production Company as trustee for the equitable owners thereof.

(b) The equitable title to the Copyright shall be held by the Investors as tenants in common in undivided shares such that the beneficial interests of the Investors bear the same proportions to the whole as the respective Investments of the Investors bear to the Budgeted Cost.

9.2 AT all times the Production Assets shall be owned by the Investors in the same shares as the Copyright.

10 ASSIGNMENT OF PART OF INVESTORS' INTERESTS

10.1 IN consideration of the Production Company agreeing to make the Film each Investor hereby assigns to the Production Company absolutely subject to clause 8.4 hereof an undivided share of per centum (%) of its beneficial interest in the copyright. Such beneficial interests shall be deemed vested in the Production Company when the AFC has received a sum equal to its investment from the proceeds of the Film and ancillary benefits in accordance with Clauses 12.1(d) and 13.8 hereof and not before.

11 MARKETING AND DISTRIBUTION

11.1 FOLLOWING the completion or abandonment of the Production the Production Company shall have the sole and exclusive right to sell such of the Production Assets as have a saleable value and shall use its best endeavours in that regard.

11.2 THIS clause has been deleted.

11.3 SUBJECT to Clause 5.13 and any determination of a meeting held pursuant to clauses 11.4 and 11.5 hereof and subject to the availability of funds to the Production Company the Production Company shall be the sole and exclusive agent of the Investors for their interest to market the Film throughout the world PROVIDED THAT the Production Company may not and cannot enter into any licensing or agency agreement in respect of the Film or make an assignment of the Copyright therein without the prior written consent of the Investors.

11.4 ANY party hereto may call a meeting of the parties hereto on giving not less than two (2) days notice to all parties hereto nominating a mutually convenient and acceptable time and place therefore for the purpose of discussing any matters in respect of the distribution and exhibition of the Film and without limiting the generality thereof for the purpose of determining whether:

(a) The Investors (with the AFC acting on their behalf or as otherwise agreed) or the Production Company shall be the only persons entitled to enter into any licensing or agency agreement in respect of the Film or make an assignment of the Copyright therein in respect of all markets or particular markets.

(b) The Investors (with or without the AFC acting on their behalf) shall initiate negotiations for the marketing of the Film and use the other powers conferred on the Production Company pursuant to this paragraph 11 hereof in lieu of the Production Company.

At any meeting held pursuant to this Clause each Investor and the Production Company shall have a vote in proportion to its respective equity and a majority vote on any issue shall bind the copyright owners PROVIDED THAT the powers conferred on the majority by virtue of this clause may only be assumed in circumstances where the Production Company is unable or unwilling to carry out its duties as agent to the Investors pursuant to Clause 11.3 hereof competently and in the best interests of the Film.

11.5 A determination on (a) or (b) in a resolution mentioned at a meeting held in accordance herewith may be reversed at a subsequent meeting held in accordance herewith. Before entering into an agreement of the kind mentioned in this clause the parties representing a voting majority by the order set forth in this clause must consent. The Investors may appoint one or more of their number to execute agreements which the Investors may execute hereunder.

11.6 FOR any meeting convened pursuant to Clause 11.4 hereof parties representing more than 50% of the votes as specified in Clause 11.4 shall constitute a quorum.

11.7 SUBJECT to the availability of funds to the Production Company the Production Company shall ensure that all permits, permissions, licences, registrations and such like are obtained so that the Film complies with the censorship laws of each country of the world where the Film is to be released.

11.8 THE Production Company covenants with the Investors to keep the Investors fully and promptly informed of all arrangements in the process of negotiation or made pursuant to this paragraph and the Investors covenant likewise with the Production Company in the event that they control marketing of the Film pursuant to Clause 11.4 hereof.

11.9 UNTIL such time or times as the Investors take control of marketing the Film in accordance with Clause 11.4 hereof the Production Company shall forthwith hand to the Investors all [illegible] distribution schedules setting out in detail the arrangements made or proposed for the promotion distribution and other exploitation of the Film provided that such schedules are available to the Production Company.

11.10 THE parties hereto hereby authorise the Production Company to take such steps anywhere in the world as the Production Company in its discretion thinks fit at any time and from time to time to register, preserve, maintain or enforce the Copyright including action to prevent or recover damages for infringement thereof and the Production Company shall have full authority to conduct and/or settle any such action as it sees fit.

11.11 THE Production Company shall not, except by special arrangement with the Investors or by any arrangement made pursuant to Clause 11.3 hereof, incur on behalf of such parties any expenditure in selling the Production Assets, marketing the Film and/or taking steps to register, preserve, maintain or enforce the Copyright without the prior consent in writing of the Investors.

11.12 IN the event that the Production Company receives any Gross Proceeds the Production Company shall not itself distribute the same but shall pay them not later than the 21st day of each calendar month to the AFC and at the same time give the AFC a statement identifying their source.

11.13 THE parties hereto agree that AFC shall not be entitled to receive any commission for so acting.

12 DISTRIBUTION OF PROCEEDS

12.1 THE Gross Proceeds shall be paid to the AFC and applied by it as follows:

(a) Firstly in payment of reasonable and proper distribution expenses incurred with the prior consent in writing of the Investors.

(b) Secondly in repayment of funds borrowed for the purpose of completing the Film with the agreement in writing of the Investors and any interest thereon including any moneys and interest thereon furnished by the AFC pursuant to Clause 8.3 hereof.

(c) Thirdly the other Investors in proportion to their ownership of the copyright inter se until such time as each of the other Investors has recouped its investment in full.

(d) Fourthly in payment to the AFC until such time as the AFC has recouped its investment in full.

(e) Fifthly in payment to the Investors and the production company in proportion to their ownership of the copyright.

12.2 SUBJECT to Clause 12.3 payments due under clause 12.1 shall be calculated at the end of each calendar month and paid within two weeks after the end of each such month.

12.3 IF the parties hereto so agree in writing the AFC may withhold or cause to be withheld from distribution under Clause 12.2 such amounts (not exceeding [illegible] in total at any one time) unless the parties hereto otherwise agree) as the parties hereto consider may be needed to finance or provide for further expenditure which parties hereto consider likely or desirable on selling the Production Assets, marketing the Film or taking steps to register, preserve, maintain or enforce the Copyright.

12.4 ANY amount to be paid to a party hereunder shall be paid to such party in Australia by payment into such account and bank as that party may from time to time nominate.

13 OTHER EXPLOITATION

13.1 IN further consideration of the Investors agreeing to invest in the Film as aforesaid the Investors and the Production Company shall be entitled to a share (bearing the same proportion to the whole as does each Investor's and the Production Company's beneficial interest from time to time in the copyright) in any of the following benefits that are at present possessed or later acquired by the Production Company not included in the Gross Proceeds derived from the production and marketing of the Film (hereinafter called "Ancillary Benefits"):

(a) The net proceeds received by the Production Company from the disposal of the whole or any part of the Copyright in any music made or developed or substantially made or developed in the course of production of the Film or any sound recording or musical work including such music.

(b) The net proceeds received by the Production Company from the disposal of the whole or any part of the copyright in the Script and/or in the [illegible] or shooting script not vested in the Production Company from which the Film is produced.

(c) The net proceeds received by the Production Company from the disposal of the whole or any part of such exclusive rights as the Production Company may have acquired or claim to make or license the making of —
   (i) any other film or films whether for television or the cinema purporting to be a sequel to the Film or to develop any of the characters or events portrayed in the Film;
   (ii) a stage play;
   (iii) any film about the production of the Film.

(d) The net proceeds received by the Production Company from the disposal of the whole or any part of such exclusive right as the Production Company may have acquired or claim to use the words [illegible] or any part thereof as a trade mark, service mark, style or business name.

13.2 IN any case where the copyright or right referred to in Clause 13.1 is not disposed of by the Production Company but is exercised commercially by the Production Company itself for the purpose of this Clause such exercise shall be deemed to be a disposal of the copyright or right exercised and the copyright or right exercised shall be valued as at the commencement of such exercise and the valuation thereof shall subject to clause 13.3 be deemed to be the net proceeds receivable by the Production Company from such exercise PROVIDED THAT such proceeds shall only be regarded as being received by the Production Company if and when and to the extent that the Production Company receives net proceeds from such exercise (such last mentioned net proceeds being the proceeds from such exercise (such last mentioned net proceeds being the proceeds thereof net of ordinary and expenses incurred for the purpose of such exercise and net of any tax or other liabilities (other than to the Investors hereunder) payable by the Production Company in respect of such proceeds).

13.3 ANY valuation for the purpose of Clause 13.2 shall, if not agreed between the Production Company and the Investors, be made by a valuer agreed between the Production Company and the AFC or failing such agreement by a valuer appointed by a firm of chartered accountants nominated by the AFC and the cost of any such valuation shall be shared equally between the Production Company and the Investors.

13.4 THE net proceeds from disposal referred to in Clause 13.1 and 13.2 shall mean the respective proceeds after deducting all costs of such disposal and any liability for taxation payable by the Production Company in respect of the proceeds received or receivable from such disposal.

13.5 THE Production Company shall keep the Investors informed of any circumstances entitling the Investors to share in any Ancillary Benefits and shall not later than two weeks after the end of March, June, September and December in each year account to the Investors for and pay to the AFC the Investors' share of any Ancillary Benefits arising during that and the previous two months. The Production Company shall give to the Investors such information as they may reasonably request concerning the said circumstances and shall if an Investor requires it arrange for the said accounts to be audited subject to the cost of such audit being shared equally between the Production Company and the Investors.

13.6 THE AFC shall forthwith distribute any moneys received by it pursuant to Clause 13.5 hereof to the Investors and the Production Company in the proportion of their respective entitlements. The AFC shall forthwith give the Investors and the Production Company such particulars as they may reasonably require including the result of any audit made pursuant to clause 13.5 hereof.

14 ACCOUNTS

14.1 THE parties hereto covenant with each other that each of them shall make available upon request from time to time from any of the other parties hereto in writing all records, books, invoices, time sheets, bank statements, accounts, distribution agreements, [illegible] distribution arrangements under negotiation and other documents relating to the production and marketing of the Film and the Production Company covenants with the Investors that on request from the AFC the Production Company shall have the cost of production and of distribution audited by an accountant approved in writing by AFC. The cost of any such audit shall be a cost of production of the Film.

15 NOT A PARTNERSHIP

15.1 THE parties hereby agree that nothing in this Deed shall constitute them partners of each other nor render any of the Investors liable for the debts or liabilities incurred by any other Investor or the Production Company. The Production Company hereby indemnifies the Investors against all debts and liabilities which may be incurred by the Investors from time to time whether in the production or distribution of the Film as the result of the Production Company's conduct including omissions. The Production Company acknowledges that it has no authority to enter into contracts or to incur debts for or on behalf of the Investors and the Production Company covenants with the Investors that it will not at any time hold itself out as competent to act on behalf of the Investors.

16 INDULGENCE

16.1 NO time or other indulgence granted by the Investors or the Production Company hereunder shall affect the strict rights of the Investors or the Production Company pursuant hereto.

17 VOTES OF THE INVESTORS INTER SE

17.1 THE Investors covenant with each other that where the Investors are in dispute on any matter under this Deed requiring the joint action or consent of all the Investors to be valid or the [illegible] meeting of the Investors shall be convened to resolve the said dispute on two (2) days notice. At any such meeting each Investor shall have a number of votes commensurate with the equity held by such Investor. If the Investors fail to resolve the dispute any one of them may refer the matter to an Arbitrator nominated by the President for the time being of the Law Society of New South Wales and all parties shall be bound by any determination of the Arbitrator on whether the joint action should be taken or the consent given PROVIDED THAT where the AFC favors the completion of the Film by the Investors pursuant to Clause 5.11 hereof the AFC may without recourse to arbitration exercise all the rights conferred on the Investors hereunder in order to complete the Film subject to the following conditions:

(i) Any party that does not wish to complete the Film ("the dissenter") may elect to receive the immediate return of any of its investment in the account and to assign the whole of its beneficial interest in the copyright to the other Investors and immediately thereafter all the dissenter's rights duties and obligations pursuant hereto shall be at an end but without prejudice to the right of any party hereto to sue for antecedent breaches of this Deed by the dissenter.

(ii) the dissenter shall not be liable to furnish moneys for the production exceeding its investment.

(iii) the Investors completing the Film may elect to treat any moneys furnished by them to complete the Film as a loan recoverable with moneys described in clause 12.1(b) hereof or as equity thereby affecting the undivided shares of the copyright owned by the Investors inter se. In the latter event the votes of the Investors inter se on any issue hereunder shall be in proportion to their respective ownership of beneficial interests in the copyright.

(iv) the dissenter shall not be responsible for any act or omission of the other Investors in the course of completing the Film.

17.2 SUBJECT to the provisos to Clause 17.1 hereof, for any meeting convened pursuant to Clause 17.1 hereof the rules set out in Clause 11.6 hereof shall apply.

18 NOTICES

18.1 ANY notice consent or other communication to be served or given to any party hereunder shall be in writing and shall be deemed to be sufficiently served or given 24 hours after being sent by registered post addressed to such party at the address stated herein or such other address as that party may from time to time by notice to the Production Company nominate as its or the new or alternative address for service of notices.

19 BREACH BY PRODUCTION COMPANY

19.1 THE Production Company will not be liable to the Investors for any delay or breach of its obligations hereunder if such delay or breach is occasioned by any cause beyond the reasonable control of the Production Company.

20 GOVERNING LAW

20.1 THIS agreement shall be governed by the law of the State of New South Wales, Australia.

IN WITNESS WHEREOF the parties have hereunto set their seals, the day and year first hereinbefore written. ★

Tax and Film

Continued from P 315

Section 51 goes on expressly to provide that expenditure on purchasing trading stock (defined as including "anything produced, manufactured acquired or purchased for the purpose of manufacture sale or exchange") shall not be treated as a capital outgoing however such expenditure is not directly treated as an allowable deduction Special provisions of the Act require trading stock to be valued at the end of each financial year and if its total valuation (based on cost price market selling price or replacement price of a combination thereof) is more or less than its total valuation at the end of the previous financial year (or its total acquisition cost in the first year) the excess or deficiency is treated as assessable income or an allowable deduction respectively

Though under Section 51 capital outgoings are not allowable deductions other provisions of the Act do allow certain other outgoings of a capital nature to be offset against assessable income in various ways

Under the depreciation provisions the acquisition cost of many kinds of plant and equipment used by the taxpayer for the purpose of producing assessable income may be written off progressively as allowable deductions at various rates per annum however cinematograph films are expressly excluded from these provisions Cinematograph films are also excluded from the new investment allowance provisions.

Section 52 provides that if the taxpayer sells any property or carries out any scheme in circumstances in which a profit therefrom would be included in his assessable income but in fact makes a loss therefrom such loss is an allowable deduction provided that the Commissioner may disallow the deduction unless the taxpayer prior to or at the time of lodging his first tax return after acquiring the property or undertaking the scheme gives the Commissioner notice of his profit-making intentions

A loss for the purposes of this Section cannot be calculated until the property is sold or the scheme completed.

Section 52 is the counterpart of the provisions already mentioned that categorize portions of certain kinds of capital receipts as income

For the purpose of these provisions the courts have interpreted scheme to mean a systematic and unified course of action by the taxpayer aimed as a whole at producing a profit They have said that there must be a transaction that is entire in itself not forming part of a more extensive or continuing business This greatly restricts the relevance of these provisions to the film industry

There is a general provision in the Act ruling out double deductions so to the extent that any outgoing has already been treated as an allowable deduction it may not be counted in calculating a loss under Section 52

Finally Division 10B allows the capital cost of creating or acquiring a legal or equitable right in a copyright subsisting in Australia to be treated in effect as a depreciable asset In the case of copyright in a film the rate of depreciation allowable to the owner of the right is a deduction at effectively 4 per cent of its book value per annum commencing in the first financial year in which the right (called a "unit of industrial property") is used by the owner for the purpose of producing assessable income

The book value is the capital cost less any portion of the cost in respect of which a deduction is already allowable under other provisions of the Act and less any consideration received by the owner upon a partial sale of the unit The Commissioner also has power to reduce the book value if he considers the capital cost of the unit excessive

Since the Act provides that the cost of trading stock is not to be regarded as a capital outgoing there must obviously be some difficulty in allocating costs for the purpose of Division 10B in a case where the taxpayer manufactures an item which is both an item of trading stock and the original work or subject matter in which the copyright first subsists

Since Division 10B does not extend to copyright subsisting outside Australia there must also be a problem of allocating the costs between the Australian and overseas rights of copyright which may be acquired simultaneously

As with other depreciable assets under the Act upon any outright sale for less than the depreciated book value the deficiency is deductible and upon a sale for more than the depreciated book value the excess (to the extent of the total depreciation already allowed) is assessable

Generally the Commissioner has certain powers under Section 65 to disallow as a deduction what he considers to be any excessive portion of an outgoing in favor of the taxpayer's relatives or associates but these powers appear of little practical application to the film industry so long as film productions are undertaken by companies not acting in partnership

In the light of the foregoing the questions posed at the outset of this article can now be considered

DEDUCTIBILITY OF FILM COSTS

Clearly normal film marketing promotion and distribution expenses are outgoings of a revenue nature A commission paid to a distributor would be in this category as would fees and foreign taxes

Note however that such outgoings are allowable only to the extent that they are for the purpose of earning assessable income and that foreign taxes for example might well be apportioned entirely to exempt income

For the purpose of such apportionment a producer particularly one who aims to market his film worldwide should keep careful accounting records allocating his revenue outgoings to the different potential sources of income

As release prints of a film have a relatively short life and do not appear to fall within the definition of trading stock it seems that their cost should also be regarded as a revenue outgoing

On the other hand the costs of producing all the other items that form the property in a film appear clearly to be capital outgoings at least if the producer becomes the first owner of the property (If production costs are incurred by a person who does not become the first owner of the property even for the purpose of a pre sale but merely produces it for another person in order to earn assessable income it would seem that those costs could be regarded as of a revenue nature but of course the cost to the other person might then be capital)

There may be some difficulties in drawing the line between production costs and distribution costs Consider for example three items deferments pre-distribution and foreign dubbing

It is common practice for payment obligations to be undertaken for the purpose of the production yet made contingent upon the successful distribution of the film e g a percentage share of the film proceeds may be promised to the leading actor or the film director may be promised as part of his remuneration a fixed sum which is deferred to be made payable out of the proceeds of the film if any

It seems probable that a percentage share payable out of the film proceeds would be regarded as a distribution expense but deferred fixed sums are not so easily classified If may however be possible to express the obligation to pay the deferment in such a way as to ensure that it is a necessary cost of distribution e g by contracting that the film will not be distributed unless the deferment is duly paid

The production budget of a film sometimes includes items such as public relations which may be regarded as preliminary distribution costs Other items may be partly attributable to distribution What about extra costs (e g overtime) incurred in order to accelerate the product on so as to meet deadlines considered important for distribution purposes e g entry in a film festival?

The costs of dubbing or otherwise preparing a special version of the film for release in a particular market are probably of a capital nature but they might possibly be regarded as revenue outgoings of the distribution in that market e g if the costs are incorporated in the costs of the special release prints

On none of these matters does the Commissioner have a known attitude and taxpayers may be able to negotiate favorable treatment Any such negotiation must of course be based on full disclosure to the Commissioner

To what extent are the capital outgoings allowable deductions?

The film negative being a tangible article acquired for purposes of manufacture appears capable of falling within the definition of trading stock but rights of copyright are thought not to fall within the definition

The Australian copyright in the film but not the foreign copyright falls within the definition of a "unit of industrial property" in Division 10B

Trading stock can be written off by reducing its valuation whereas a unit of industrial property must be wholly sold (at the reduced valuation) in order to achieve the same result though in the meantime it can be written off at 4 per cent per annum

How are the production costs to be allocated between the cost of the film negative the cost of the Australian copyright which subsists when the negative is produced and the foreign rights of copyright?

Obviously such allocation must be a difficult and somewhat artificial exercise Again it is suggested that each producer should negotiate its own allocation with the Commissioner

Unless a film is produced in order to be sold in its entirety to some distributor or middleman (e g the so-called negative pick up arrangement) or in order to be sold outright to a number of distributors throughout the world within a planned time it seems unlikely that the production would meet the criteria that the courts have laid down for a profit-making scheme for the purpose of the producer claiming a loss on the film as an allowable deduction under Section 52

The entry into any distribution contract under which the film was hired out to a distributor for a substantial period would indicate a continuing business intention and would be inconsistent with such a scheme

The above analysis assumes the simple case of a producer owning a film in its own right

Who can claim the deductions In the more complicated but more common case where a producer has pre-sold beneficial interests in the film to investors and so holds some or all of the property in the film as trustee for the investors?

In that case the producer will lodge a trustee tax return but will only be assessable as trustee in relation to the income from Australian sources to which no investor has become entitled at the end of the financial year Against such income the trustee may claim the respective allowable deductions

Note however that though the capital costs of producing the film will have been incurred by the producer these will have been offset in the producer's books by the capital purchase moneys received from the investors thus reducing the book value that the producer can show for the trustee's interest in the Australian copyright for purposes of Division 10B

The revenue outlays incurred by the producer-trustee will be deducted in calculating the shares of income to be distributed to the investors so in effect though not incurred by the investors these outlays will reduce the investors incomes

Each investor's outlay in purchasing an interest in the film would appear to be a capital outgoing allowable as a deduction only under Division 10B though it is just possible that in his individual circumstances an investor might be able to demonstrate to the Commissioner that his interest in the film was purchased for trading purposes or as part of a profit-making scheme thus enabling him to claim it as a loss in the event of the film proving an early box-office flop Receipt of income over a period would however be inconsistent with a scheme

TAXATION OF FILM PROCEEDS

Film hire is certainly an income type receipt The possible difficulties of determining the source of film hire have been alluded to above

Foreign film hire will be exempt if subject to income tax in the country of source but only if the Commissioner is satisfied that the foreign tax liability will be met so the producer may have to get evidence of foreign tax payment

It is not proposed here to set out particulars of what income taxes are levied by foreign countries on income earned in those countries by an Australian film

The contributions to the product on cost received by a producer through pre-selling the film to investors appear to be capital receipts Whether receipts from selling (as distinct from hiring) the completed film to distributors etc will be treated as income or capital will depend very much on the circumstances of the sales

The proceeds of a series of country by country sales even if outright sales of the copyright in those countries may well be as income The proceeds of sale of a negative if classified as trading stock will be treated as income

The proceeds of selling the entire film property worldwide or at least the entire film property in all markets of significance would appear to be capital however it is very likely in such a case that any profit arising from the sale would be categorized as income on the presumption that it was the producer's purpose in making the film to effect such a sale or sales

Sometimes a producer sells a film to a distributor in advance of the film being made and even receives payment in advance In such a case it is necessary to examine the circumstances to see whether the payment represents income or capital Even if it is income it probably cannot be regarded as derived for the purpose of being included in assessable income until the film is made at least but this also will depend on the exact circumstances

Obviously producers should be cautious about committing themselves to repay loan finance off the top of the film proceeds because if those proceeds are included in assessable income unless the producer can claim allowable deductions not less than the amount of the repayment the producer will incur an income tax liability without necessarily having the funds to meet it

CONCLUSION

This article does not purport to cover all aspects of the Income Tax Law that may affect the film industry Aspects that have not been dealt with include the obligations of a producer to deduct tax from the remuneration paid to its employees (which may be particularly significant when overseas actors are employed) the provisions and procedure for obtaining export development rebates and the taxation advantages given to foreign controlled producers

The aspects considered however do point to a need for taxation reform if only to assist film producers in their financial planning The easiest reform would be to provide that all investment in film production is an allowable deduction and all proceeds from the sale or hire of films assessable income The net cost of such a reform would surely be very little taking into account the time now unproductively spent by accountants and lawyers unravelling the complexities of the present law

Film Censorship Listings

Continued from P. 331

DECEMBER 1976

FILMS REGISTERED WITHOUT ELIMINATIONS

For General Exhibition (G)

Acrobatic Knights Feng Huang Motion Picture Co. Hong Kong [2454.00 m]
Bainey Wauchope/Williams Australia [2331.00 m]
Bye Bye Sweet (16 mm) Not shown Egypt [1097.00 m]
Drift Away (16 mm) Bradley Levy Australia [922.00 m]
International Badminton Invitational Exhibition Matches Yee Hsin Motion Picture Co. Hong Kong [2743.00 m]
Learned Bride Thrice Fools Bridegroom Golding Films, Hong Kong [2508.00 m]
L'Eredità Dello Zio Buonanima Consorzio Film Italy [2699.36 m]
Old Na Zisounem Everyone Will Live T. Yiannopoulos, Greece [2500.00 m]
Proedros C. Karatzopoulos, Greece [2800.00 m]
Shaub N. E. Gendy, Egypt [3291.00 m]
Shinbone Alley E. L. Wolf, U.S. [2430.00 m]
Thisis Mais Ginaikas [The Sacrifice of a Woman] Kitsikopoulos Bros. Greece [2500.00 m]

Not Recommended for Children (NRC)

Allikseen! Ei Arkhitsiemo Capital Film Italy [2570.00 m]
The Broken Hearts Not shown Hong Kong [3017.30 m]
King Kong D. De Laurentiis, U.S. [36.4.00 m]
Life Journey (16 mm) Not shown Egypt [1097.00 m]
Mera Shalya T. Rajaliya India [4098.90 m]
On Whom Do We Use This Bullet (16 mm) Not shown Egypt [1040.00 m]
The Seven-per-cent Solution H. Ross, Britain [3127.03 m]
Se Siu Sin Not shown Hong Kong [3346.00 m]
Tarzan and His Mate (16 mm) [a] Not shown U.S. [988.70 m]
Xoilo Sindirisi [Without Conscience] C. Karatzopoulos, Greece [2500.00 m]
[b] Previously registered in 1834

For Mature Audiences (M)

Doga L. Guerra, Peruvia U.S. [2468.00 m]
Eliza Fraser T. Russell, Australia [3451.00 m]
The Escaped Convict J. Lemal, Hong Kong [2819.00 m]
Heung Mei Chai Wan Sin [The Retiring Whip] H. Fatt, Hong Kong [2813.00 m]
Martyrs Tin Chi Film Co. Hong Kong [2554.00 m]
Network H. Gottfried, U.S. [3329.61 m]
The Pom Pom Girls J. Russin, U.S. [2551.00 m]
Return of Bruce P. T. Inventra Film Co. Hong Kong [2743.00 m]
Silver Streak Miller/Milkis, U.S. [3872.18 m]
Sons of Satsuma Z. P. Akiari, U.S. [2716.00 m]
Voyage of The Damned R. Fye, Britain [8358.64 m]

For Restricted Exhibition (R)

The Enforcer R. Daley, U.S. [2633.00 m]
Schizo P. Walker, Britain [2307.00 m]
Tortura Dongeon W. Mishkin, U.S. [2249.26 m]
Sex Machine (Full length English dubbed version) S. Clemente, Italy [4890.00 m]

FILMS REGISTERED WITH ELIMINATIONS

For Restricted Exhibition (R)

Erotika Zeugaria [Erotic Couples] Finas Films Nova Films, Greece [2340.00 m]
Elimination: 40.8 m [1 min 30 secs]
Reason: indecency
Mounds Erotica (Reconstructed version) [a] J. Carlyle, U.S. [600.20 m]
Elimination: 62.2 m [2 mins 16 secs]
Reason: indecency
Vrahikes Kipies Not shown, Greece [2468.00 m]
Elimination: 33.5 m [1 min 13 secs]
Reason: indecency
[a] Previously listed in Film Censorship Bulletin No. 8.76

FILMS REFUSED REGISTRATION

Swinging Senators C. Tomlinson, U.S. [3503.00 m]
Reason: infelicitous
Vase De Roses (16 mm) [a] T. Zanti, Belgium [883.00 m]
Reason: indecency
[a] Previously listed in Film Censorship Bulletin No. 8.75

FILMS APPROVED FOR REGISTRATION AFTER REVIEW

Sex Machine (Full length English dubbed version) S. Clemente, Italy [4890.00 m]
Decision Reviewed: Appeal against rejection by the Film Censorship Board.
Decision of the Board: Register R, uncut.
Mounds Erotica (Reconstructed version) [a] J. Carlyle, U.S. [600.20 m]
Decision Reviewed: Appeal against rejection by the Film Censorship Board.
Decision of the Board: Register R with eliminations.

FILMS NOT APPROVED FOR REGISTRATION AFTER REVIEW

The Story of Joanna [a] G. Damiano, U.S. [2149.10 m]
Decision Reviewed: Appeal against rejection by the Film Censorship Board.
Decision of the Board: Uphold the decision of the Film Censorship Board.
Isa — She Wolf of The S.S. (Reduced version) [c] H. Traegal, U.S. [2105.30 m]
Decision Reviewed: Appeal against rejection by the Film Censorship Board.
Decision of the Board: Uphold the decision of the Film Censorship Board.
[a] Previously listed in Film Censorship Bulletin No. 8.76.
[b] Previously listed in Film Censorship Bulletin No. 10.74.
[c] Previously listed in Film Censorship Bulletin Nos. 8.75, 8.75 and 10.78.

Des Draydon

Continued from P. 330

Since its introduction the Queensland Board of Review has banned some 35 films. In a report presented to Parliament this year, a list of the films banned up to June 30, 1976 appeared.

As previously reported in *Cinema Papers* exhibitors and distributors in Queensland have, in the main, reacted strongly against the double standards imposed by the presence of an additional censorship authority in Queensland, in addition to the federal body in Sydney.

At the 1976 annual Exhibitors' Conference in Surfer's Paradise the then managing director of Birch, Carroll and Coyle in Brisbane, Mr Terry Jackman, described Queensland's film censorship laws as "the most horrendous and far reaching legislation of all time".

He said his company had spent $2000 on legal advice in an attempt to challenge the laws after the Government had banned the film **The Story of O**. The company withdrew when two Q.C.s advised it there was no chance of success under the Act.

Representatives of the board are reluctant to discuss its workings. Errol Heath, managing director of Regent Trading, made some interesting points in a subsequent article. He wrote:

> **The Erotic Adventures of Zorro** was banned after having been screened for a period of six weeks and one day.
>
> **The Exotic Dreams of Casanova** was released, and after having screened for two weeks the film was subsequently viewed by the Film Board. We were advised that the film could continue to be shown in hard-top theatres but if we attempted to show the film at any drive-ins it would then be banned immediately from further release throughout Queensland, and
>
> **Love Camp 7** was shown to the board privately prior to any theatrical release being set for the film in Queensland. We were subsequently advised that although the board would not officially ban the film they would go ahead and do so if we attempted to release it in Queensland.

Heath said the board requested viewings of two films — **Prostitution Italian Style** and **Lady Godiva Rides** — that had been in distribution in Australia for nearly five years (including a considerable number of releases in Queensland).

NOTICE

Any implication of a connection between the Kiwi Film Company (deriving from an advertisement on the inside cover of the January 1977 issue of *Cinema Papers*) and the Kiwi Polish Company Pty. Ltd. was unintentional and does not in fact exist.

SYLVIA KRISTEL ● JOE DALLESANDRO

the margin

un film de WALERIAN BOROWCZYK

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Zac Martin in **Backroads** a film made by Phil Noyce with assistance from the Film Production Fund

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FILM PRODUCTION FUND
SCRIPT DEVELOPMENT FUND
EXPERIMENTAL FILM AND TELEVISION FUND

close on **27th May, 1977** — Application forms for the Film Production Fund and the Script Development Fund are available from:

The Chairman
Australian Film Commission
GPO Box 3984
Sydney NSW 2001

Application forms for the Experimental Film and Television Fund are available from

Executive Director
Australian Film Institute
PO Box 165
Carlton South VIC 3053

FILM PRODUCTION FUND provides assistance for projects up to a level of $35,000. Only experienced filmmakers are eligible to apply to this fund. Projects should be innovative and should have the potential to further the applicant's development as a filmmaker. This fund is open to all filmmakers, whether employed in government/commercial production or independents.

SCRIPT DEVELOPMENT FUND provides assistance to experienced and promising writers and directors who wish to devote their full time to develop a film or television script over a specific period of time at an approved rate of payment.

EXPERIMENTAL FILM AND TELEVISION FUND provides assistance up to $7000 to filmmakers with lots of promise but limited experience. The fund favours projects which are innovative in form, content or technique and supports experimental work.

FOR INFORMATION: Telephone a Project Officer at the Creative Development Branch of the Australian Film Commission Sydney 922 6855. Information sheets about the funds are available from the Australian Film Commission.

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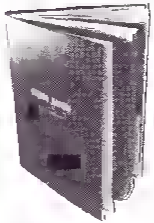

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THE STUFF THAT DREAMS ARE MADE OF

'Dreams hung in fragments at the far end of the room . . .' wrote Scott Fitzgerald in 'The Last Tycoon', his novel about Hollywood in the thirties.

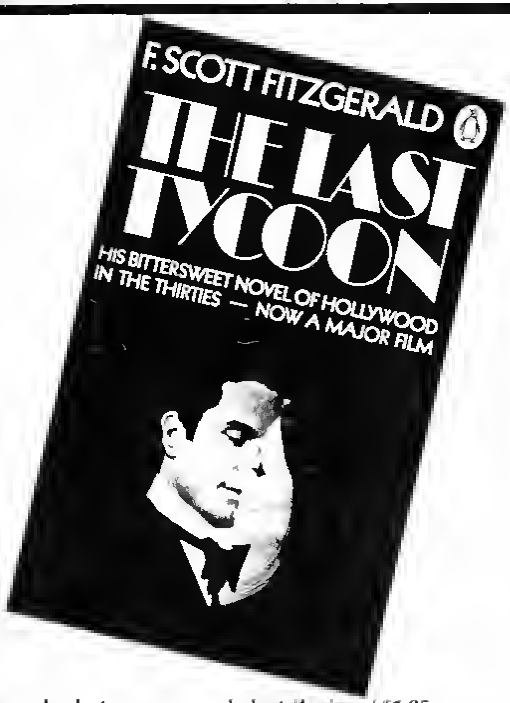
When in December 1940 Fitzgerald died of a heart attack induced by years of over-indulgence in alcohol and drugs, he was writing not for the movie industry but about it — a Hollywood novel which although never finished, was to be described by Edmund Wilson as far and away the best, and the only one which takes us inside It was witty affectionate devoid of bitterness

Now with Hollywood in the throes of a love affair with its own past, Fitzgerald s unfinished masterpiece has been brought to the screen

Kazan says he has tried to make an elegiac deliberately *adagio* film reflecting the novel s tempo He wants the viewer to catch the throw-away detail — the Arab-robed extras playing tag on the back lot, the Heinz ketchup on the silver-laden executive dining table

Since its US release in December the Eastern intelligentsia have almost unanimously hailed the film as among Kazan's best work, with a superb central performance by De Niro

The suspicion remains however that Hollywood lured an American folk hero to his doom, destroying with drink and dollars the greatest writer of his generation That s not the sort of legend they like



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